

ART
&
SOCIAL TRANSFORMATION

-
THEORIES AND PRACTICES
IN CONTEMPORARY ART
FOR
RADICAL SOCIAL CHANGE

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THESIS

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ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

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ABSTRACT

Critical writing on public art in the late 20th century in the UK and USA either legitimized public art as an extension of studio art intended to widen its public, or implied a new relation to public space - as demonstrated in texts by Cork (1995) and Phillips (1988) respectively. This suggests a polarization of art's aesthetic and social dimensions. A deeper understanding of the relation between these dimensions is found in the work of Marcuse, Bloch and Adorno. Marcuse, in his early work, sees art as serving the needs of bourgeois society by displacing ideas of a better world to an independent aesthetic realm; Bloch sees art as giving form to hope, shaping a recurrent aspiration for a better world; Adorno sees the tension between the aesthetic and social dimensions of art as unresolvable, and, like Marcuse in his later work, sees art's autonomy as a space of criticality. But, as Bloch argues, conditions for change are non-contemporaneous, fostering culture which is both progressive and regressive. In this respect, Gablik's appropriations of other cultures may be seen as regressive, whilst Lippard's concern for locality offers art a basis for progressive intervention. The introduction of the local, as a point of reference alongside the aesthetic and social, leads to consideration of three cases of art practice: Common Ground's *Parish Maps* (1986-96), the *Visions of Utopia Festival* coordinated by the Artists Agency (1996-8), and *90% Crude* (1996--), a project by PLATFORM in London.

The originality of the thesis is in its investigation of these cases; and equally in making connections between them and the elements of art criticism and critical theory noted above.

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GENERAL INTRODUCTION

AIM AND ORIGINALITY

The aim of the thesis is to understand the possibility, at the opening of the 21st century, for art which contributes to radical social change.

The thesis examines frameworks of art criticism and investigates selected readings in the critical theory of culture, before considering three cases of art practice in non-gallery settings in the UK: Common Ground's *Parish Maps*, a nation-wide project commenced in 1986; the *Visions of Utopia* Festival coordinated by Artists Agency in the north of England, 1996-8; and *90% Crude*, a project by PLATFORM, a London-based group for inter-disciplinary creativity, ecology and democracy, begun in 1996. Each project addresses social and environmental issues in a local context: for Common Ground the generalized locality of the parish; for Artists Agency a region; and for Platform a city - London.

Whilst *Parish Maps* is discussed in a journal of geography (Crouch and Matless, 1996), neither *Visions of Utopia* nor *90% Crude* are subjects of previous academic writing. The thesis presents an original contribution to knowledge in investigating these cases, in relating them to frameworks from art criticism and critical theories of culture, and in making new connections between art criticism and critical theories of culture. These aspects are seen as of equal importance.

STRUCTURE AND SELECTION

The thesis is structured in four parts plus introduction, conclusion, and bibliography. References use the Harvard system. Notes providing secondary information or commentary are kept to a minimum, all references being in the text, and are collected at the end, numbered separately for each chapter. Many of the texts used were published before the impact of feminism on academic or critical writing, and use a normative masculine; this is noted here rather than for each occurrence, which is not to condone sexism.

Part one considers Richard Cork's review 'Message in a Bottle' in *Modern Painters* (1995), of a public sculpture in Middlesbrough by Claes Oldenburg and Coosje van Bruggen; and Patricia Phillips' essay 'Out of Order: the public art machine' in *Artforum* (1988). Cork affirms a Modernist view of the artist's studio as a site of imaginative explorations, whilst Phillips questions public art's advocacy as a new specialism, its bureaucracy, and its interpretation of site as physical rather than social or psychological space. Cork's text post-dates Phillips', demonstrating the persistence of an aestheticist view. The texts, each in a mainstream art journal, polarize the aesthetic and social dimensions of art in non-gallery settings.

Part two considers selected texts by Adorno, Bloch and Marcuse (in English translations) dealing with art's utopian content, and the relation of its aesthetic and social dimensions. These include Adorno's *Aesthetic Theory* ([1969] 1997); Adorno and Horkheimer, *Dialectic of Enlightenment* ([1947] 1997); Bloch's *The Principle of Hope*, ([1959] 1986); *Heritage of Our Times* (1991); and texts from *The Utopian Function of Art and Literature* (1988); Marcuse's 'The Affirmative Character of Culture' ([1937] 1968a); 'Liberation from the Affluent Society', his address to the *Dialectics of Liberation* Congress at the Roundhouse, London in 1967 (1968b); *An Essay on Liberation* (1969); 'The End of Utopia', in *Five Lectures* (1970); *Counter-Revolution and Revolt* (1972); and *The Aesthetic Dimension* (1978).

The section sets out, broadly, three positions: Marcuse (1937) maintains that in bourgeois society art displaces hope for change to a separate aesthetic realm. Bloch's defence of Expressionism ([1934-7] 1980; 1991) and his theory of hope ([1959] 1986) lend art a positive agency in transformation. In his later work, Marcuse (1968b; 1969; 1970) foresees an aesthetic society through a transformation of consciousness in which work becomes libidinal, but in his last works (1972; 1978) sees art's autonomy as a necessary critical distance within an unyielding political sphere, drawing close to Adorno's position ([1969] 1997) that art's aporia cannot be resolved.

Bloch's position is more ambivalent. On one hand, he looks to popular culture for signs of the conditions which enabled the rise of fascism, and sees a non-contemporaneity in which pockets of regressive culture foster false millenarianism; on the other, he refers frequently in *The Principle of Hope* to art as location of the shaping of hope for a better world, seeing hope even in aristocratic art such as Watteau's *Embarkation for Cythera*. Adorno and Marcuse (in his later works) interrogate the duality of art's aesthetic and social dimensions, seeing art's negation of the dominant reality in its refusal of that reality's norms; and Adorno refuses closure, retaining the duality of art's aesthetic and social dimensions as a creative tension. The questions which arise are whether art which is distanced from society can at the same time be embedded in social reality, and how a new consciousness comes into being.

Part three returns to art criticism in the 1990s, in a critique of Suzi Gablik's *The Reenchantment of Art* (1991) and Lucy Lippard's *The Lure of the Local* (1997). Gablik, who loosely references *Dialectic of Enlightenment* (Adorno and Horkheimer ([1947] 1997) in her title, appropriates shamanism, proposes a return to a pre-rational society, and, in *Conversations Before the End of Time* (1995), writes of artists who adopt the lifestyle of the hunter-gatherer. Her regressive approach is compared with the possibility to revise rationality from within stated by Adorno and Horkheimer in *Dialectic of Enlightenment*,

and with Bloch's observations on the cultural conditions in which fascism arose. Lippard introduces the term locality, seeing concepts of place as socially and aesthetically constructed, and citing cases of art engaged with local histories and identities. Gablik cites some such work (1991), but Lippard and Gablik differ in their emphases, Gablik seeing performance-based work as a form of ritual, Lippard drawing attention to engagement in social realities.

Part four examines cases of contemporary art practice, all of which address social and environmental issues through participatory art practices in a range of media, largely outside the mainstream of galleries, museums and the art press, though not arts funding. *Parish Maps* was initiated in 1986 by Common Ground, a national environmental charity, to encourage local conservation through mapping of place; professional artists were introduced to the project to raise its profile, whilst over 1500 maps were made (by 1996) by local groups of non-professionals or by local artists (Crouch and Matless, 1996: 245). Questions arise as to the reproduction of cartographic conventions, and the extent to which Common Ground interprets the world for others. *Visions of Utopia* was organised in 1996-8 by Artists Agency, a visual arts organisation working, since the 1980s, in projects which address the needs of defined publics in the north of England, often in relation to social deprivation. The Festival involved collaboration with arts organizations, Universities, local authorities, theatre companies and artists; it included over 40 events, some of which, such as the construction of a wetland at Quaking Houses (Kemp and Griffiths, 1999), became projects in their own right. Questions arise as to the Festival's utopian focus, the relation of social and environmental agendas, and the extent to which participants empower themselves. PLATFORM is a group with three core members from backgrounds in sculpture, art education, and literature, based in London. *90% Crude* has seven parts to date: an agit-pod for street video; three spoof newspapers distributed to commuters; a report on the oil industry, *Crude Operators*; a performance, 'Carbon Generations', on global warming; a proposed agit-ship on the Thames, *Vessel*; and seminars on

the ethics of sponsorship, 'Funding for a Change'. The project's current phase, sub-titled *In the City*, includes a series of micro-performances, *Killing Us Softly*, on the compartmentalizing mentality which links, for PLATFORM, the administration of the Holocaust and trans-national capitalism. The thesis gives most weight to *90% Crude*, as the most radical project in its links to environmental activism, and most theorized through critical reflection in organized feedback sessions.

METHOD AND APPROACH

The thesis investigates art practice through direct observation, interviews, and documentation in press cuttings and reports; it offers readings of art-critical and theoretical texts, and contextualizes its material through a multi-disciplinary literature. The thesis aims for an understanding of theory adequate to its task, but is not as such an addition to critical theory. Critical positions are contrasted and interrogated, and juxtaposition of understandings from practice, criticism and theory is seen as testing the limitations of each.

The following took part in interviews, telephone and e-mail conversations, and exchanges of letters: Sue Clifford, Co-Director of Common Ground; Judith Rugg, an artist who made a *Parish Map* (1986); Esther Salamon, Co-Director of Artists Agency and coordinator of *Visions of Utopia*; Lucy Milton, Co-Director of Artists Agency; Jane Trowell, James Marriott and Dan Gretton, core members of PLATFORM; artist Martha Rosler; and art historian/critic Patricia Phillips. Artists Agency and PLATFORM provided access to press files; Common Ground provided a list of local contacts. Artists Agency provided copies of two unpublished evaluation reports by the University of Northumbria at Newcastle, and Esther Salamon annotated a draft of part of Chapter 7. PLATFORM provided tapes of events, and all three of its core members annotated a draft of Chapter 8. The researcher participated in events in *90% Crude*, including seminars in *Funding for a Change* and *Vessel*, a micro-performance in *Killing us Softly*, and a feedback session on the latter.

The thesis is informed by critical theory's insight that theory itself is socially produced. The differentiation of critical from traditional theory is set out by Horkheimer in the *Zeitschrift für Sozialforschung* (journal of the Frankfurt Institute for Social Research) in 'Traditional and Critical Theory' (Horkheimer, [1937] 1972); and anticipated in 'The Present Situation of Social Philosophy and the Tasks of an Institute for Social Research' (Horkheimer, [1931] 1993:1-14). Horkheimer [1931] states the aim of social philosophy as

[The] interpretation of the vicissitudes of human fate - the fate of humans not as mere individuals, however, but as members of a community. ... concerned with phenomena that can only be understood in the context of human social life: with the state, law, economy, religion - in short, with the entire material and intellectual culture of humanity (Horkheimer, [1931] 1993: 1).

He sees precursors of social philosophy in Kant and Hegel - Kant's insistence on a unified subject means his theory cannot address socially-derived structures of being, and Hegel moves beyond this by constructing a meta-trajectory "which realises in history the cultural substance of absolute Spirit" (Horkheimer, [1931] 1993: 2). Positivism, in contrast, isolates the objects of its study and the disciplines in which they are studied. Since sociology is such a discipline, social philosophy turns its attention to the conditions of society as well as to particular forms of organisation within society, and, as social research, is multi-disciplinary, its purpose: "to organize investigations ... in which philosophers, sociologists, economists, historians, and psychologists are brought together in permanent collaboration" (Horkheimer, [1931] 1993: 9), requiring a reform of research methods beyond comparison of the results achieved in separate disciplines. Whilst the thesis is not a critique of, nor introduction to, critical theory, it adopts a multi-disciplinary approach, citing contributions from geography and sociology as well as art criticism and critical theory itself.

To return to the aim: in asking what is the relation of an art for social transformation to the autonomy of an aesthetic dimension in Modernism, it is necessary to think of how and where such categories emerged, and what this might say of them. In a critical account of the politics of Modernism, Raymond Williams (1989) sets out three aspects of art's development in the late 19th century: rejection of the academy; rejection of the art market through autonomous means of production and dissemination (a new economic base); and opposition to the dominant society's social and cultural norms. Williams locates Modernism in the second category, and the avant-garde, a military term from the Napoleonic era used in social thought from the 1830s¹, in the third, citing Futurism. The commentaries on art and urban development by Deutsche (1991a and b) and Zukin ([1982] 1989; 1995; 1996) cited in Chapter 2 demonstrate a continuation of the economic base of the Modernist withdrawal; but this withdrawal is more than economic when it relocates struggle to the psyche of the artist and then to an autonomous language of art. For Williams, the metaphors of the avant-garde are carried over to an autonomous aesthetic dimension, as demonstrated by Strindberg's claim for "a revolution against myself" (Lagercrantz O (1984) *August Strindberg*, p97, cited in Williams, 1989: 50)². But if revolutions within the self, or in a self-referential discourse of art (Gablik, 1984), characterize Modernism, this questions the possibility of a socially-oriented avant-garde within Modernism when, for instance, readings of public art privilege the aesthetic, as in Cork's text discussed in Chapter 1. This contradiction leads John Willett to see public art as "a special kind of socio-aesthetic pudding" (Willett, 1984: 11) and Andrew Brighton to call it "an oxymoron ... resolved in favour of banality" (Brighton, 1993: 43; see Miles, 1997: 84-103). It is in the interrogation of contradictions, from art's appeasement of the contradictions of bourgeois society (Marcuse, [1937] 1968a) to its beautification of suffering (Adorno, [1969] 1997; Marcuse, 1978), that the work of the Frankfurt School offers particular insights into the possibility of a role for art in negation of the dominant society's norms, even of perception.

The relation of an avant-garde to Modernism, then, is problematic, but a polarization of the aesthetic and social dimensions of art is refused by Adorno ([1967] 1997), not simply because the two are irreconcilable, but because art's work is located in that irreconcilability. In asking if there can be an art for social transformation today, the thesis retains the category implied in the origin of the term avant-garde in histories of art. Following this, the selection of texts from the Frankfurt School and its associates is limited to those of Adorno, Bloch and Marcuse, in which the category (modern) art is retained. Benjamin is not included, despite the importance of his essay 'The Work of Art in the Age of Mechanical Reproduction' (in *Illuminations*, 1973) because his interest is in film, photography, and the forms of everyday metropolitan life, not art. In contrast, Adorno sees the culture industry as a means of mass deception (Adorno and Horkheimer, [1947] 1997; Adorno, 1991). Although methods such as documentary photography, for Benjamin a means to liberation within the everyday, are used in contemporary art, the cases considered in the thesis are derived from within the development of fine art at the end of the twentieth century.

LITERATURE SURVEY

On the three cases of art practice, there is almost no literature. *Parish Maps* is subject of an analysis by geographers David Crouch and David Matless (1996); both have undertaken other work on art, Crouch speaking on artist Peter Lanyon (at a seminar at Oxford Brookes University, 26th May 1999), and Matless (with George Revill) interviewing Andy Goldsworthy (Matless and Revill, 1995). Whilst sympathetic to the project, Crouch and Matless consider questions of language in the relation of maps made by non-professionals to cartographic conventions. *Visions of Utopia* achieved wide coverage in the local press in the north-east of England, but the only account in the art press is by the researcher (Miles, 1999b), who contributed a chapter to a non-scholarly book on the wetland at Quaking Houses, a part of the Festival outside the scope of this research (Miles, 1999a); two unpublished evaluation

reports produced for Artists Agency by the University of Northumbria at Newcastle deal with the Festival's regional impact, and include interviews with participants, representatives of host organisations, and artists. The work of PLATFORM has received local press coverage in London, and in magazines such as *London Cyclist* and *NCVO News*, and in the national press (*The Guardian*) and art press (*Artists Newsletter*, *Public Art Journal*), as well as briefly in Kastner and Wallis (1998: 39-40; 169; 265). The researcher has noted PLATFORM in previous books (Miles, 1997: 185; 2000: 188-91), but given no sustained account of their work. The only substantial text on PLATFORM's work is a paper by Trowell (2000) given at a seminar at the University of Plymouth and subsequently prepared for publication under the researcher's auspices (expected December 2000).

Of the examples of art criticism used in parts one and three, Cork and Lippard reflect their positions in the form of their texts; Cork uses the metaphor of exploration to represent Modernism in a text which reveals successive layers of precedent, and Lippard uses parallel narratives of first-person experience, critical commentary and information. Phillips was the first critic to pierce public art's bubble, and draws attention to the role of democratic public space as a site of knowing others³. Gablik (1991) proposes, in contrast, a turn to the pre-rational which, despite her criticism of art's withdrawal to a self-referential discourse (1984) is itself a withdrawal, accompanied by an appropriation of shamanism; the negation of her argument leads into more engaged approaches. The development of Cork's position from the radical to the aesthetic can be traced through his early writing for *The Evening Standard*, collected in *The Social Role of Art* (1979), his essay in a catalogue for Tess Jaray's exhibition at the Serpentine Gallery, London (1988), and his text in *Modern Painters* (1995). A more critical view of public monuments is in Jon Bird's essay for Michael Sandle's 1988 exhibition at the Whitechapel Art Gallery (Bird, 1988).

A critical survey of the literature of public art in general is given in an earlier work (Miles, 1997: 91-103). The cases of practice studied here are within the specific area of participatory and process-based art, for which there is a more specialized literature. Apart from the four texts noted above, the following establish the context of emerging art practices in the 1980s and '90s: Lacy's *Mapping the Terrain* (1995) includes critical essays, for instances by Phillips (1995c) and Lippard (1995), plus a directory of artists and projects, and her own history of public art in which new genre public art is seen as informed by Marxism, feminism and environmentalism, reclaiming the radicalism of alternative art during the late 1960s. Phillips also contributes (1995a and b), on Mierle Ukeles and Peggy Diggs respectively, to Nina Felshin's *But Is It Art?* (1995), which is more discursive than Lacy, and has no informational section. Participatory art is first foregrounded by Gablik (1991), who also cites Ukeles, though many of the other artists she includes have not subsequently received critical attention. Gablik's *Has Modernism Failed?* (1984) sets the ground for her later rejection of Cartesianism. Rosalind Krauss, in her essay 'Sculpture in the Expanded Field' (1983), constructs a new field for sculpture by using the categories of adjacent fields (not-architecture, not-landscape), but as a legitimization of land art rather than of art with a social purpose. This is still, however, a departure from the reductionist history set out by Clement Greenberg (1961). A critique of the white cube art space of modern art museums is given by Brian O'Doherty (1986), and a critical-historical account of the Museum of Modern Art, the first such purpose-designed space and institution, by Christopher Grunenberg in 'The Politics of Presentation: The Museum of Modern Art, New York' (1994). Two essays by Rosalyn Deutsche (1991a and b) concern the uneven benefits of development in New York, and Martha Rosler's project *If You Lived Here* on homelessness in the art-district of SoHo (1991b). Deutsche, a regular contributor to *October*, is consistently critical of public art's affirmative role, and references David Harvey and Henri Lefebvre. Carol Becker includes a text by Rosler on the likeness of the art-world to the entertainment industry, and futility of radical art practice, in *The*

Subversive Imagination (1994). More recently, Dolores Hayden, in *The Power of Place* (Hayden, 1995), documents and describes participatory and interpretive art around issues of cultural identity, in the work of The Power of Place, a multi-disciplinary team working with minority groups in Los Angeles, though her account is affirmative and she herself directs the team. This can be compared with Lippard's wider scope. Further material is found in *Culture in Action* (Jacob, Brenon and Olson, 1995), which describes eight projects in non-gallery settings in Chicago in the summer of 1993, again supportively - Jacob was the curator. That most of the above were published in the USA indicates the greater extent of debate there than in the UK - where Willett (1967); Townsend (1984); and Miles (1997) are amongst the main critical contributions, alongside Selwood's report for the Policy Studies Institute, titled *The Benefits of Public Art*, (1995) - but is also a result of the involvement of Bay Press in such ventures, which publishers in the UK did not (as the researcher found in approaching them in the late 1980s) see as viable.

Historical and critical essays on the avant-garde in art are given by Linda Nochlin (1968), and Tim Clark (1973a and b) on Realism in France in the 19th century; and Diana Crane (1989) and Donald Kuspit (1993) on the stylistic avant-garde in the USA in the 20th, of which the latter is the more complex, involving perspectives from psychoanalysis and philosophy. A distinction between the politicized and stylistic avant-gardes underpins Peter Bürger's *The Theory of the Avant-Garde* (1984), which tests its approach on the literary and art movements of France and Germany in the 1920s and '30s, concluding that avant-garde art's radical impact remains, in bourgeois society, conditioned by the institutions of art. Williams contributes essays on the politics, language and cultural position of Modernism in *The Politics of Modernism* (1989).

The literature of critical theory used in the thesis falls into two kinds: the work of Adorno, Bloch and Marcuse, in translation; and commentaries on it by editors, translators and academics. Adorno and Horkheimer ([1947] 1997) set out a case for rationality as freedom from Fate, which entails a disenchantment of the world when knowledge is identified with power; Gablik borrows the argument but simplifies it, calling for a reenchantment of the world (1991). Adorno and Horkheimer ([1947] 1997) offer a critique of the culture industry as mass deception (revised in Adorno, 1991), which underpins Adorno's need to legitimate art and its aesthetic dimension as a location of criticality, and in 'The Stars Down to Earth' (1984) Adorno critiques the repression which permeates everyday life in the astrology column of a newspaper. Adorno's *Aesthetic Theory* ([1969], 1997) was published posthumously; the 1997 translation used here, and claimed by its translator as the closest in style and organisation to the original (Adorno, [1969] 1997: xv-xxi), retains Adorno's order of sections, though he never completed a version for publication. Using paragraphs several pages long, at times in what his translator calls linguistic chaos⁴, Adorno re-states the problem of the aesthetic and social dimensions of culture, presenting an aporia in which these dimensions are held in a creative tension. A clear introduction to Adorno, in which his theories of culture and the aesthetic are seen as central to his thought, is *Adorno: a Critical Introduction* (Jarvis, 1998). Hauke Brunkhorst (1999) combines a critical biography with a commentary on Adorno's theory of the aesthetic, in which he restates Adorno's belief that genuinely modern art opposes false consciousness. Works on Adorno's aesthetics include *The Semblance of Subjectivity* (Huhn and Zuidervaart, 1997), in which Heinz Paezold reconsiders Adorno's work on natural beauty; and Lambert Zuidervaart's *Adorno's Aesthetic Theory: The Redemption of Illusion* (1991), which contains, as well as contextual material on Marxism and critical theory, a chapter comparing Adorno's theory with Bürger's *Theory of the Avant Garde* (1984). Zuidervaart demonstrates common ground between Adorno and Bürger on the significance of art's autonomy prior to radical political change.

Adorno's retention of art's autonomy, despite its limitations, as its space of criticality is echoed by Marcuse in *The Aesthetic Dimension* (1978) and earlier formulation in *Counter-Revolution and Revolt* (1972). Marcuse, attempting a synthesis of Marx and Freud in *Eros and Civilization* ([1955] 1956), later saw hope in student protest and the emergence of a new left; he addressed the *Dialectics of Liberation* Congress at London's Roundhouse in 1967 (1968b), and the Free University, Berlin (1970: 62-82), extending his analysis in *An Essay on Liberation* (1969), and *Counter-Revolution and Revolt* (1972). He proposes an ending of performance of the reality principle, in a renewal of the pleasure principle, and libidinization of work, when technology solves the economic problem of scarcity. This is as utopian as Bloch's effort, in *The Principle of Hope* ([1959] 1968), to establish hope as equivalent to a Freudian drive, but it is here that Marcuse, who taught at the University of California, San Diego (Becker, 1994), voices support for abstract art and the autonomy of the aesthetic dimension. This position, after the prospect of immediate liberation has faded, is extended in *The Aesthetic Dimension* (1978). Contextual material on Marcuse is offered in a critical biography, *Herbert Marcuse: Art of Liberation* (Katz, 1982), which explains the link between his doctoral research on the German artist-novel (*Künstlerroman*) - in which the protagonist is an artist, usually isolated from society and undergoing a mental journey in the course of the narrative - and his later interest in the aesthetic dimension. Katz extends his commentary in 'The Liberation of Art and the Art of Liberation: the Aesthetics of Herbert Marcuse', in *The Aesthetics of the Critical Theorists* (Roblin, 1990).

Bloch's work is contained, in English translation, in three books: his main work, in three volumes, *The Principle of Hope* ([1959] 1968), begun in the USA and mainly written in the German Democratic Republic (GDR) from 1949; *Heritage of Our Times* (1991), in which his essays on Expressionism are included beside texts on the rise of fascism, and an essay on the contrasts between his home-town of Ludwigshafen and the more cosmopolitan but older

Mannheim across the Rhine; and *The Utopian Function of Art and Literature* (1988), a compilation of earlier essays and conversations around the theme of utopia, edited and introduced by Jack Zipes. Bloch's essays on Expressionism are included, with texts by Adorno, Brecht and Lukács, in *Aesthetic and Politics* (Adorno et al, 1980). There is as yet only one critical biography of Bloch (Geoghegan, 1996), and one major collection of commentaries (Daniel and Moylan, 1997). Contributors to the latter include Ruth Levitas on the inter-relation (and mutual containment) of abstract and concrete utopias in Bloch's thought, and Ze'ev Levy on Bloch's utopianism, which he sees as positing world history as a totality understood through its end (freedom) but in which the primordial takes the form of an almost hidden cosmic drive - hope. An account of his time in the GDR is given by Anna-Sabine Ernst and Gerwin Klinger, who see renewed interest in Bloch as an attempt to reclaim him after German reunification, in an essay for *Radical Philosophy* (1997). Neil Leach includes an essay by Bloch critical of functionalist architecture in his anthology *Rethinking Architecture* (1997), with texts by Benjamin, Kracauer and Simmel; Leach notes Bloch's view that architecture was impoverished by the modern denial of ornament.

Hannah Arendt's *The Human Condition* (1958) is relevant in its concept of publicity, to which Phillips alludes (1988). Kimberley Curtis, in *Our Sense of the Real: Aesthetic Experience and Arendtian Politics* (1999) offers a commentary on Arendt which contextualizes this aspect of her writing in terms of her coverage of Eichmann's trial in Jerusalem.

The above summarizes the main points of reference of the thesis. Other works in geography and sociology contribute generally to understandings of contemporary art and its relation to social change. Doreen Massey's *Space, Place and Gender* (1994) argues that a privileging of the visual sense in Modernism is an aspect of masculinity. Tim Hall and Phil Hubbard bring together research on cities and representation in *The Entrepreneurial City*,

including work by Patrick Loftman and Brendan Nevin which shows the lack of impact on economic or social regeneration of public art in Birmingham. Tim Cresswell, in *In Place Out of Place - Geography, Ideology and Transgression* (1996), gives a history of New York graffiti art which expands discussion of cultural identity and art, problematizing the boundary between graffiti and art, and the role of professionals in the construction of such identities. Related concerns focused on mass culture are found in David Sibley's *Geographies of Exclusion* (1995). In sociology, studies showing that notions of community tied to geographical site may now have little reality in large cities are collected in *Living the Global City* (Eade, 1997). The idea of a global city (of affluent enclaves linked to each other more closely than to adjacent geographical neighbourhoods) is established by Saskia Sassen in *The Global City* (1991); this is out-dated as new typologies of development construct post-industrial cities, and Sassen extends her analysis by looking to the demise of national power in face of trans-national corporate economics in an essay in *Giving Ground* (Copjec and Sorkin, 1999). The social costs of globalization are stated by Zygmunt Bauman in *Globalization: the Human Consequences* (1998). David Byrne argues, in an essay in *Imagining Cities: scripts, signs, memory* (Westwood and Williams, 1997), that chaos theory can be applied in city planning, using multiple possibilities of outcome to reclaim the concept of agency when complexities inhibit conventional planning strategies. Critical consideration of planning in a multi-ethnic society is contributed by Leonie Sandercock, in an essay on 'The Death of Modernist Planning: Radical Praxis for a Postmodern Age' in *Cities for Citizens* (Douglass and Friedmann, 1998), and in *Towards Cosmopolis* (1998a).

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CHAPTER 1: VOYAGES OF DISCOVERY

INTRODUCTION

This chapter considers an essay by art critic and historian Richard Cork (1995) on the sculpture *Bottle of Notes* by Claes Oldenburg and Coosje van Bruggen, sited in a public space in Middlesbrough. It is contextualised by two other texts by Cork - his introductory essay for the *TSWA 3D* project for art in nine UK cities (Cork, 1987), and a catalogue essay for Tess Jaray at the Serpentine Gallery (1988) which illustrates her designs for paving at the Midlands Arts Centre and Stoke Garden Festival; by Clement Greenberg's 'Avant-Garde and Kitsch' ([1939] in O'Brian 1988); and by two texts on Modernist art-space (O'Doherty, 1986; Grunenberg, 1994). Cork is an advocate of modern art's autonomy, but in an earlier review for the London *Evening Standard* (Cork, 1979: 77-79) he adopts a more socially concerned stance. Cork's position in 1995 is contrasted, in Chapter 2, with those of Jon Bird in a catalogue essay for an exhibition by Michael Sandle at the Whitechapel Art Gallery (1988), on the role of monuments in the construction of national memories; with Patricia Phillips' essay 'Out of Order: the Public Art Machine' in *Artforum* (1988); and Rosalyn Deutsche's two essays on art and urban development in New York (1991a and b), the latter critical of the aestheticization of the city in art history¹. Cork's 1995 review post-dates the above texts by Bird, Phillips and Deutsche, but remains of interest because it shows the persistence of an aesthetic perspective in a mainstream art magazine. Cork's position is distinctive, however, in applying that view to art in public rather than gallery settings (1987; 1988; 1995); whilst this tests the limitations of such a position, it follows his early interest in art's social function.

Reviewing the IXth Paris Biennale (1979), Cork focuses on the work of peasant artists from the People's Republic of China; contrasting their shared programme, integration of art practice with other forms of labour, and optimism, with Western "laissez-faire expression ... ideal of a full-time artist ... [and] alienation, violence, despair, cynicism, doubt and perversion", he grants them "spontaneous conviction which disarms our instinctive tendency to laugh at all this universal happiness" (Cork, 1979: 78-9). Cork sees in John Stezaker's photo-narratives, Conrad Atkinson's work on world hunger and Darcy Lange's videos of working life in Bradford, art which, outside the mainstream, attempts "to tackle the problem of Western art's chronic separation from the larger society which produces it" (Cork, 1979: 79). Cork, former Editor of *Studio International*, in its day a primary vehicle for contemporary art criticism, had curated the exhibition *Art for Whom?* in London in 1978, which included artists in hospitals, factories and other non-art settings, such as Atkinson's work on the iron ore industry, and cases of community arts. On account of this show, Cork is cited by Gablik in *Has Modernism Failed?* as a neo-Marxist critic, with Peter Fuller - both, as Gablik puts it, condemning "formalist abstraction as an impotent form of intellectual elitism" (Gablik, 1984: 27). Between 1979 and 1995, Cork's position shifted, even if Gablik simplifies his perspective, though he is still sometimes called on to give talks on subjects such as art in hospitals.

Cork's 1995 text reveals three inter-woven strands: a legitimization of the work through a history of modern art; a history of the work's development within the studio practice of the artists; and a critique drawing an analogy between the dynamism of the work, the lives of the artists, and the spirit of discovery represented by the work's subject-matter, the voyages of Captain Cook. The review may seem a rehearsal of standard Modernist criticism, giving primacy to art's language of forms, but this is questioned by its focus on a work in a public site in an industrial town in the north of England. To write about it at all is notable, in a country with a centralised, metropolitan art-world (before

the cultural revival of the north-east denoted by Gormley's *Angel of the North* and planned conversion of the Baltic Mill to a gallery), and Cork's review is framed by a concern for the pitfalls of commissioning answered by a claim in the final paragraphs for the success of *Bottle of Notes* in overcoming them - a gesture towards all those involved in such ventures. Cork does not, however, engage with social issues, and the body of the review sets the sculpture in a history of Modernism as dynamic form.

'MESSAGE IN A BOTTLE'

Bottle of Notes is an open-work, cylindrical sculpture in painted steel, 10 metres high, leaning at 17 degrees to the vertical. It commemorates Captain Cook, born nearby at Marton (1728), whose first voyage to the south seas began in 1768 in HMS Endeavour. Middlesbrough has a Captain Cook Museum, and the sculpture was commissioned by the Borough Council in 1989 to be sited permanently in Central Park, Middlesbrough as part of a redevelopment scheme by Cleveland County Council, including a new Courthouse, car park, and landscaping with small lake, beside which the sculpture stands above rocks leading down to the water. The site is near but not visible from the shopping centre of Middlesbrough. Cork notes that the site lends the sculpture a feeling of having been " ... washed ashore and beached accidentally ..." (Cork, 1995:80), a metaphor of de-contextualization which runs through the text. The work uses the form of free-hand writing to describe two open, concentric, cylindrical shapes, which converge at the neck to support a solid cork. The forms of writing are derived from extracts of Cook's journal re-inscribed by Oldenburg in his own hand, in white for the outer layer; and from van Bruggen's writing for the blue, inner layer. No evaluation of the work's reception has been published, but graffiti have appeared on it; Cork notes controversy during the commissioning stage, when "... opponents maintained that the bottle was an insulting symbol of alcoholism ... or that the commission should be given to a British artist" (Cork, 1995:80). The budget was £130,000, including a grant from Northern Arts and donations of raw

material from British Steel, whose apprentices fabricated the piece. Cork states that the "ratepayers" (an out-dated term in the days of Council Tax) of Middlesbrough contributed £5,000 (Cork, 1995:80), though to mention money at all is unusual in modern art criticism, and few reviews of gallery shows mention the price list. This is explained by the importance of funding in the development of public art, and the importance of public art to local authorities seeking to attract inward investment through new civic identities². Through the 1990s, the Arts Council advocated Percent for Art policies, under which a percentage of the budget of a capital scheme is set aside for art³.

Cork's review appeared in the Spring 1995 issue of *Modern Painters*, curiously under the heading 'Art & Travel'. The article seems to appeal to two readerships: professionals involved in the commissioning of art for public spaces, for whom the beginning and end of the review offer reassurance; and the readers of a magazine set up by Fuller and taking its title from Ruskin, with an allegiance to Modernism. At its peak, the magazine had a circulation of around 10,000, going beyond the art-world to a middle-class public whose taste ran to new art in traditional media, but not art in new media⁴.

Cork begins his essay, then, with concern for the perceived dangers of commissioning art in public spaces, specifying these as "banality" when the work is "... divorced from its maker's authentic imaginative concerns ..."; and interference by commissioning authorities over-fearful of public reaction, producing blandness when a work "... merges tactfully with the surroundings, unnoticed even by people who walk past it everyday" (Cork, 1995:76). Cork, who lives in London, does not say on which cases his view is based, but the same position appears in his introduction to the *TSWA 3D* catalogue⁵, where he warns of a "compartmentalisation" of sites by commissioning bodies, and corresponding reliance on artists specialising in making work only for such sites (Cork, 1987); this is explained as a reaction to a time when "... many artists treated work beyond the gallery far too lightly", so that small models

were used for large works suddenly dropped into place, leading to a "... tokenism of so much post-war public art" (Cork, 1987: 6)⁶. Cork's subsuming of art in public spaces within mainstream art is an effort to overcome such compartmentalisation; but it is coloured by an almost Nietzschean stance as art, in the spirit of international Modernism, fights a dull world. Cork follows a similar line of argument in his 1988 essay on Jaray, describing her as a "very private painter, who has spent so much of her life following the imperatives of her vision", who, when commissioned, "devotes all her energies to it ... [and] is able to move from the contemplative calm of her studio to the boisterous city without any hesitation", as in her designs for the paving of Centenary Square in the "beleaguered" city of Birmingham, which he calls "an awesome venture ... [which] might defeat an artist less attuned" (Cork, 1988: 34). In 'Message in a Bottle', Cork asserts that *Bottle of Notes* "avoids these dangers [of inauthenticity and blandness] with irresistible aplomb" through its "... flamboyant and brazen presence" (Cork, 1995: 76). Building on his theme, he notes Gladstone's description of Middlesbrough in 1862 as "an infant Hercules" (Cork, 1995: 77). Towards the close of the review, Cork accepts that the sculpture is in a changing environment, but in the vagueness of the claim that Oldenburg "welcomes the variety of meanings which local people will surely attach to the monument" (Cork, 1995: 81) reasserts modern art's value-free status, able to take almost any inscription, or, as Brian McAvera puts it in a criticism of Gormley's work in *TSWA 3D*, "site-general" (McAvera, 1990: 113). Cork begins his final paragraph: "Even as the people of Middlesbrough sort out their responses to *Bottle of Notes*, it serves a far wider purpose ..." of lending the town an international profile, putting Middlesbrough at the leading edge of commissioning:

... Middlesbrough has set a challenge to the rest of the country in its willingness to place this provocative, multi-layered, enlivening and, in the end, stubbornly optimistic image at the very heart of urban life (Cork, 1995: 81)

The string of adjectives serves as a description of Modernism, and the review implies a canon of modern art which includes Oldenburg and van Bruggen, while the anonymous people whose lives are supposedly improved by access to the sculpture undertake the process of sorting out their responses.

Whatever radical sympathies Cork might have had, this review distances him from them in all but the fact that he writes about a piece of public art. The main body of the text does not differentiate between art in public and gallery spaces, despite a proliferation of such differentiations in critical debates since the late 1980s (Bird, 1988; Phillips, 1988; Deutsche, 1990, 1991a and b; Mitchell, 1992; Senie, 1992; Raven, 1993, for instances). Neither, in relation to the commemoration of Captain Cook's voyages, does it note post-colonial revisions of the histories of exploitation for which 'discovery' is a euphemism, whilst detailed, critical accounts of colonial exploitation, including of cultural artifacts, were by then available - notably Coombes (1994) - and exhibitions of Australian aboriginal art demonstrated the continued existence of the culture of those whose land Cook 'discovered'. If the beginning and end of the review address issues of public art, and would offer support to any Councillor or Arts Officer receiving criticism of a commission, the review seems at pains to legitimate the work in a history of mainstream, modern art (its status), to emphasise its derivation within the studio-practice of the artists (its authenticity), and to celebrate its dynamism (its modernity).

MODERNISM

Cork situates *Bottle of Notes* in a history of modern art which includes references to Boccioni, Braque, Picasso, Duchamp and Tatlin. This, for an art-world readership, suggests that the sculpture is part of a history they know. For Cork, Boccioni's *Development of a Bottle in Space* (1912) is a precedent for *Bottle of Notes*, being similarly dynamic in its reconstruction of form. The link to early modernism is extended by reference to paintings, drawings and collages by Braque and Picasso in which letter forms and images of bottles are

used, as they are, if differently, by Oldenburg and van Bruggen. Cork observes, however, that the use of words in Cubism is one element amongst many, whilst *Bottle of Notes* allows writing "... to become the paramount element in the sculpture" (Cork, 1995: 97), setting out a progression of which *Bottle of Notes* is the culmination. Similarly, the lines of the sculpture are described as "... far more energetic than the stately circles ascending Duchamp's ready-made *Bottle Rack*, ... purchased in a Paris department store in 1914" and have "... the whiplash energy reminiscent of Tatlin's *Monument to the IIIrd International*" which encapsulates "... the utopian dynamism of the Russian avant-garde immediately after the Revolution" (Cork, 1995: 80).

There are two difficulties: that Tatlin's work has a specific political programme; and that other elements of visual culture exhibiting writing and energy might not meet with the same approval. The ideological content of Tatlin's work, and his abandonment of traditional media⁷ are hard to ignore, and, had it been built, the conference centre for the world's Communist Parties would not have been value-free; yet it is seen here as - formally - a spiralling vertical structure. In contrast, John Willett, in his essay in *Art Within Reach*, gives another history for Tatlin's model, linking it to William Morris' proposal of a universal right to the highest achievements of art, and Lenin's reading of Campanella's *City of the Sun*: "a refunctioning of monumental and commemorative art to fit modern secular democracy" (Willett, 1984: 8). Secondly, writing and energy are found, also, in graffiti - added to the sculpture by anonymous local people, on the west face of the Berlin Wall before its dismantling in 1989 (Hildebrandt, 1988), or on New York Subway trains through the 1980s (Sennett, 1990: 205-7; Cresswell, 1996: 31-61). Subway graffiti was applied, too, to the Berlin Wall in 1986 when Keith Haring, a graffiti artist, dynamically painted a 200-metre section of it, presumably with official sanction as free-world art (Hildebrandt, 1988). Another section of the Wall is now sited - de-contextualized - in a plaza near the Museum of Modern Art. Sennett (1990), however, records that Subway

graffiti denote a feared underclass; and Cresswell (1996) charts media responses to it from the abhorrent to the accepting. Cork, too, notes Oldenburg's interest in graffiti - as agitation, and a sign of survival - on arriving in New York in 1956 (Cork, 1995: 79). But Subway graffiti, except when subsumed within the artworld⁸, differ from the kind of art on which Cork writes in not being a product of art history, their meaning (rather than style) socially not aesthetically derived, whilst the context Cork establishes for *Bottle of Notes* by reference to Modernism is precisely the kind of art encountered in institutions such as the Museum of Modern Art, where art has no fixed location beyond the white cube and its meaning is determined within a discourse of art⁹. For Cork, even art which references major events in history is a form of individual expression rather than collective aspiration. Picasso's *Guernica*, for instance, returned to Madrid from its loan to the Museum of Modern Art, and put behind bullet-proof glass after the death of Franco, is politically charged; but Cork writes that "the image would hardly have possessed its richness of meaning and expressive eloquence unless Picasso had been able to let his most personal preoccupations erupt" (Cork, 1987: 7). If a work's context is the emotional life of its producer, then, a loss of authenticity, perhaps more than public indifference, may follow commissioning (involving a brief and contract) if the terms of the commission do not allow adequate creative freedom.

Cork's emphasis on the formal qualities of art - an autonomous language of colour and shape - allows him to bring together work as different in meaning as that of Braque, Duchamp and Tatlin, as in his comparison of *Bottle of Notes* with *Development of a Bottle in Space*; and to see writing as a dynamic element in the formal vocabulary of sculpture rather than as text - a duality with which, it could be argued, Cubist collage plays, sometimes meaningfully; indeed, Krauss draws attention to such a case in Picasso's collage *The Scallop Shell* (*Notre avenir est dans l'air*) of 1912, in the course of discussion of colour, an overlooked aspect of Cubism, drawing attention to the use of a

pamphlet on military aviation with a red, white and blue cover bearing the inscription of the work's subtitle. She argues that the pamphlet signifies French nationalism, bearing "the name of Picasso's adopted country" (Krauss, 1993: 30-1). This is the situated critique absent in Cork's co-option of Tatlin's model for *Tower for the IIIrd International* to his history. Cork situates *Bottle of Notes* instead in a history of Modernism as a succession of innovations in form, in a sequence which affirms formal autonomy; he also, touching on what Greenberg might see as kitsch, references the Leaning Tower of Pisa, of which Oldenburg has a porcelain model in the form of a cheese-dispenser (Cork, 1995: 80-1). Cork also compares *Bottle of Notes* with Calder's "flimsy" *Tower* (1938), asserting the "toughness" of *Bottle of Notes* (Cork, 1995: 80). The comparison with Calder is interesting, in that another of his works - *La Grande Vitesse* in Grand Rapids, Michigan, was the first work to be commissioned in the NEA's funding programme for Art in Public Places.

Cork echoes a position established by Greenberg in his 1939 essay 'Avant-Garde and Kitsch', originally published in *Partisan Review* (in O'Brian, 1988: 5-22)¹⁰. Greenberg, writing in the aftermath of the Hitler-Stalin pact, justifies abstraction, and a history of art as a history art-language (form), as a defence against banality (kitsch). He begins by asking whether a perspective on culture can be broad enough to include both a poem by T S Eliot and a tin pan alley song, a painting by Braque and the cover of *Saturday Evening Post*, claiming that an answer to this dilemma requires analysis of the relation of individual aesthetic experience to its social and historical context¹¹. Greenberg argues that a society's loss of a common form of understanding - its common culture or myth - was in the past met by academicism, as in *beaux-arts* painting and neo-Republican architecture. The avant-garde, he argues, indicates a higher historical consciousness; timeless utopias as represented by technical perfection (from the beginning of the Enlightenment) give way to a realisation that society's present is contingent, neither natural nor permanent, whilst the language of form offers constancy. Greenberg's reductionist art history leads

Finklestein to accuse him of using his influence to produce "a series of self-fulfilling prophecies" (Finklestein, 1968: 166-7). And Jachec, in an essay in *Telos*, 'Adorno, Greenberg and Modernist Politics', sees Greenberg's support for colour-field painting as "crucial to the development of [his] ... liberal aesthetic", adding "he could trace colour field technique back to Monet and Turner" and that its importance is in resistance to the mimetic and thereby to kitsch (Jachec, 1998: 114). Greenberg, in an obituary for Mondrian (1944) puts forward a more interesting position noting Mondrian's own affirmation of art as concerned with deliverance from time and subjective vision:

... the vision of space granted by plastic art is a refuge from the tragic vicissitudes of time. Abstract painting and sculpture are set over against music, the abstract art of time in which we take refuge from the resistance of space (O'Brian, 1988: 188).

But this transcendence does not explain modern art's withdrawal from society. But, if the avant-garde represents dynamism in place of stagnation, and if the generation of Baudelaire was influenced by revolutionary ideas in France, they were also bound by a need for patronage to the bourgeois class against whose social norms they reacted. In this situation, the primary tendency is to, as Greenberg states, keep art moving, whilst withdrawing to a de-politicised realm of art for art's sake:

Retiring from public altogether, the avant-garde poet or artist sought to maintain the high level of his [sic] art by both narrowing and raising it to the expression of an absolute in which all relativities and contradictions would be either resolved or beside the point ... The necessity lies in the fact that by no other means is it possible today to create art and literature of a high order (O'Brian, 1988: 8 and 10).

Jachec comments: "since it 'kept culture moving', and unable to be appropriated by *kitsch*, the avant-garde performed a vaguely ideological but not directly political function" (Jachec, 1998: 109). The derivation of Greenberg's view is, for Crane, not in nineteenth-century bohemianism but in that of the first generation of New York artists in the 1940s. She cites a

review of 1947 on their isolation living in poor conditions in downtown New York, seeing affirmation of aesthetic values as a response to such conditions: "Rebellion against society took the form of a bohemian life-style and the act of creation itself ... They disdained popular culture ... in favour of an intense commitment to aesthetic goals ... The views of Clement Greenberg about the relationship between the avant-garde (high culture) and kitsch (mass culture) reflected the attitudes of these artists" (Crane, 1989: 48). Greenberg, then, affected by the isolation of avant-garde artists in New York¹², asserts formal values as the currency of modernism, asserting that "Picasso, Braque, Mondrian, Miró, Kandinsky, Brancusi, even Klee, Matisse, and Cezanne derive their chief inspiration from the medium they work in" (O'Brian, 1988: 9)¹³. In his 1939 essay, he sets up a model of modernism as an avant-garde not of political ideals but of constant stylistic succession, perhaps in despair of politics, having its own canon of memorable art. Cork emulates this model, consciously or not, though divorcing it from Greenberg's point of departure in a historical dialectic, in setting *Bottle of Notes* at the end of an art-historical development from Boccioni to Oldenburg via Tatlin.

ADVENTURES IN THE STUDIO

To take the second strand of Cork's essay: within his legitimization of the work through art history he sets a narrative of its evolution within the artists' oeuvre, illustrated by four sketches for *Bottle of Notes* and two comparative works by Oldenburg and van Bruggen - a proposal for a giant gear stick to replace Nelson's Column (1966), and a model for *Toppling Ladder with Spilling Paint* (1986) - all captioned "Oldenburg" [sic]. The first sketches show discarded, everyday objects, such as an ink bottle, though it is a literary text which, as Cork discovers, forms the basis for a story of art as discovery.

According to Cork, Oldenburg, who read English at Yale in the 1950s, first went to Middlesbrough in July 1986, when his imagination was "stirred" by Cook (Cork, 1995: 77). The artists, however, decided to widen the theme to

include all voyages of discovery, which might, in the spirit of Modernism, include those of mental as well as geographical worlds. Cork thus detaches the work from the specifics of colonial history; although he states that "However much Oldenburg may have warmed to the captain's doughty resolve, neither he nor van Bruggen wanted their sculpture to be seen simply as a monument to a particular Empire-building individual", the reference to empire does not lead to a critical view of imperialism, but to a value-free "freewheeling meditation on the theme of exploration" (Cork, 1995: 77). Similarly, he notes that Swift's *Travels into Several Remote Nations of the World by Lemuel Gulliver* was a talisman for Oldenburg for 30 years, but makes no reference to the political context of Swift's writing. Cork attributes ambiguities of scale in Oldenburg's work to Swift's narrative, referencing the episode in which the inhabitants of Lilliput discover Gulliver, whose pocket-pistol is likened to a pillar of iron (Cork, 1995: 77), and sees a "subversive" quality in Swift, but, again, relates this to *Bottle of Notes* in terms only of form in a work which "subverts the whole tradition of sculptural solidity by peppering the surface with holes ..." (Cork, 1995: 80).

A more direct literary source is found in drawings in Oldenburg's sketchbook from a story by Edgar Allan Poe. Cork credits van Bruggen with the first memory of Poe's story 'MS. Found in a Bottle' (1831), from the *Tales of Mystery and Imagination*, Poe being "... one of her favourite authors" (Cork, 1995: 78). Two of the four 1987 sketches refer to this story, visualising it as a shipwreck, and a dark ship sailing above a bottle containing a set of loops resembling writing, and a flag on which Oldenburg has written "Britship" (illustrated, Cork, 1995: 80). This, seemingly definitive, sketch takes its bottle motif and the dark ship from Poe's story, in which a sailor is swept, in the course of a shipwreck, onto a vessel of vast proportions whose crew move around lifelessly; finding ink and paper conveniently in the captain's cabin, the sailor-narrator (whose is the only voice on the mysterious craft) sets down his tale, to be put in a bottle and cast on the sea. In the end, the strange ship

veers into an icy vortex from which only the bottle with its message escapes, a text floating disconnected from its writer and his history. Cork cites the following lines: "It is true that I may not find an opportunity of transmitting it to the world ... but I will not fail to make the endeavour. At the last moment I will enclose the MS in a bottle, and cast it within the sea" (Poe, 1831, cited in Cork, 1995: 78)¹⁴. Cork is not engaged with a semiotic analysis of freely floating signifiers; the image states the heroic aspect of art:

the act of committing this last testament to the sea carries a potent charge. The bottle becomes a substitute for a ship, bearing its message to an unknown destination. The words may never be found by anyone, but at least the attempt has been made in a desperate, oddly idealistic move - the literary equivalent of a gambler's throw of the dice. (Cork, 1995: 78).

He adds that making a sculpture for a specific location was for the artists a "hazardous venture" given the work's unpredictable reception (Cork, 1995: 78). Whilst loss of authenticity follows a sculpture's divorce from an artist's main work, for Cork there seems no equivalent danger in a separation of art from the circumstances of its making, and the hazard is one of rejection and misunderstanding. Poe's story, then, becomes a model for art's autonomy, its disconnection from contingencies; this allows Cork to gloss over differences of ideology and purpose between a Braque collage and Tatlin's tower.

Here, again, Greenberg's (1939) essay on art and kitsch offers an illuminating comparison. If, as Cork argues, art's authenticity depends on its location in the artist's oeuvre, spun-off like a bottle on the shoreline, this constructs a self-referential history without relation to site and public; and Greenberg writes that "The avant-garde's specialization of itself, the fact that its best artists are artist's artists ... has estranged a great many of those who were capable formerly of enjoying and appreciating ambitious art" (O'Brian, 1988: 10). O'Doherty gives a more sanguine analysis:

The classic modernist gallery is the limbo between studio and living room ... There the artist's respect for what he [sic] has invented is perfectly superimposed on the bourgeois desire for possession ... the hostile artist is a commercial *sine qua non*. By gassing up his self-image with obsolete romantic fuel, he provides his agent with the means to separate artist and work, and so facilitate its purchase. The artist's irresponsible persona is a bourgeois invention, a necessary fiction to preserve some illusions (O'Doherty, 1986: 76-7).

Greenberg acknowledges a desperation in art's loss of its patronage by the ruling class at the same time as its non-relation to the masses, which he accepts may be not to its advantage (O'Brian, 1986:10), and sees the alternative to Picasso, if his work is too demanding, not as looking back to great art from the past, but as kitsch - the fake, industrial replication of the outward appearances of high culture in the forms of mass entertainment (O'Brian, 1988: 14), defined as "a product of the industrial revolution which urbanized the masses ... and established what is called universal literacy" (O'Brian, 1988: 11). This could be compared with Adorno's perspective on the culture industry (see Chapter 3), and to Cork's fear of blandness and banality in public art.

But Greenberg goes further, in pointing to the internal development of art about the making of art: "Gide's most ambitious book is a novel about the writing of a novel, and ... Joyce's *Ulysses* and *Finnegan's Wake* seem to be ... the reduction of experience to expression for the sake of expression" (O'Brian, 1988: 10). And if Oldenburg and van Bruggen do not themselves say it, Cork does it for them, tracing the development of *Bottle of Notes* through sketches and models as a process of innovation in form, in process writing about the artists reading writing (about the act of writing) as the source of the work. Cork's account becomes, then, a history of art's self-conscious derivation from its own processes.

DYNAMISM IN ART AND LIFE

The autonomy of art, which leads Oldenburg and van Bruggen to say "we would rather risk rejection than put restraints on our imagination" (Cork, 1995: 77), is interwoven in Cork's essay with a third theme, the spirit of discovery which permeates the lives of the artists and informs the work's dynamism. Cork sees the form of the sculpture as a metaphor: "the two texts surely symbolise the relationship between Oldenburg and van Bruggen themselves", who take turns "to 'eclipse' each other" - a reference to the passage of Venus over the Sun - when "male and female are nourished by their intertwining" (Cork, 1995: 80). Oldenburg, too, is said to relish maritime associations, to the extent that "when moving to the west side of Manhattan in the 1970s, he saw his new studio as a ship" (Cork, 1995: 77). Cork adds that the premises formerly belonged to the Maritime Engine Specialities Corporation, and that various maritime detritus was left there, and refers to "two artists who feel as if they are at the helm" (Cork, 1995: 77).

The motif of artist as discoverer - of the world, each other - has associations, including the pioneer myth denoted by log cabins and nineteenth-century scenery painting¹⁵. Crane writes of the isolation of artists from society, despite the existence of a significant art market, and cites Stewart Buettner on the Abstract Expressionists, who "thought of the artist as a solitary individual, forced into isolation not so much by desire, as by the insensitivity of an ill-informed public" (Buettner, 1981: 100, cited in Crane, 1987: 47). She sees a turning to myth as a search for "symbols that transcended their own time and place" (Crane, 1987: 49), and part of Cork's aim in associating Oldenburg and van Bruggen with Cook and Poe's sailor is to construct a myth, or mythicized history, for the artist in general and these artists in particular. There is a dynamism inherent in the image of the artist-discoverer, as in the sculpture Cork describes as "This adrenalin-inducing vertical thrust" (Cork, 1995: 80). He refers to the work's challenge to the conventions of public art by its 17 degree lean - less stable than most public sculpture.

Cork sets *Bottle of Notes* in a history of art which progresses through constant change, whilst retaining the underlying principle of aesthetic autonomy. And when he tries to link the sculpture to its physical and geographical site, he introduces a dynamic note: "Drawn in space, with flamboyant yet rigorously refined panache" (Cork, 1995: 81). But the energy is directed at the production of a formal solution, and his description of the site is limited to its physical characteristics. Cork, concerned with the shape of the sculpture not the shaping of society, sees the work as an aesthetic statement, rather than a response to the contending histories of colonisation and place which might be referenced, given its act of commemoration.

Art objects, then, survive the circumstances (or maritime vortexes) of their production as embodiments of values derived from an autonomous and innovating language of aesthetic form. This is confirmed by Cork's treatment of the text-form in *Bottle of Notes*, which can be read only with difficulty - "the words are only decipherable after a concerted effort has been made to puzzle them out" (Cork, 1995: 80). The words are "driven by the surge of the sea and the force of the wind" and their "rippling progress" encourages the viewer's mobility (Cork, 1995:80). Cork relays the text, from Cook's journal: "we had every advantage we could desire in observing the whole passage of the Planet Venus over the Sun's disc"; and, in the inner (blue) layer from van Bruggen's *Memos of a Gadfly* (1987): "I like to remember sea-gulls in full flight gliding over the ring of canals" - and associates it with the "exhilarating freedom and resilience of birds" on the coast of the north sea (Cork, 1995: 79-80). He describes the work as "mysterious", and quotes the artists: "The *Bottle of Notes* is essentially about itself" (Oldenburg and van Bruggen cited in Cork, 1995: 81). Perhaps, then, this work about itself which the spectator may find unfathomable as monument to a local hero, colonises public space as art-space, reproducing the reduction of space to a blank ground for aesthetic contemplation, and a privileging of aesthetic value in a space called value-free, of the white cube.

A DISCRETE AESTHETIC

O'Doherty, in *Inside the White Cube* (1986) writes: "A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in" and notes the sealing-off of windows, polished floors, freedom of the art to "take on its own life" and exist in "a kind of eternity of display" which gives the gallery a limbo-like status denoted by "the usual installation photograph [which] is without figures (O'Doherty, 1986: 15). He traces the white cube to roots in the 19th-century salon, where the closeness of paintings hung in several rows was enabled by the independence with which each was seen within its frame; and through a history of modern art in which flatness of the picture-plane stands for autonomy and is replicated in the gallery's white wall. Grunenberg, similarly, sees the Museum of Modern Art, New York as balancing commercial modes of display with formalist aesthetics represented by its "flat, white and polished façade" which "anticipated the austerity of the galleries and the severity of the art historical judgement applied to modern art" - judgements of quality against mediocrity which confirm the investment-sense of the collectors associated with the Museum's foundation (Grunenberg, 1994:200). The galleries offer intimacy, reflecting for an art public the intimacy of the collector's home, in which works of art are shown in spaces of a domestic rather than public scale. The effect is to reproduce "the escapist strategies of the Victorian interior [where] works of art were detached from their original context of production and their social and political implications effaced in a fictitious process of appropriation and domestication" (Grunenberg, 1994: 204). This leads to a "selective amnesia", in which "modern works of art are implicitly defined as self-contained entities"; the austerity of pristine white walls states "purity and neutrality, historical accuracy and objectivity" as Modernism's "politics of presentation" replaces political engagement with an aesthetics of form (Grunenberg, 1994: 206-7)¹⁶. *Bottle of Notes*, too, reproduces an amnesia, disregarding its site of habitation and toil, the only voice allowed being that of form, and the only objection graffiti. From a set of assumptions similar to

Cork's - the autonomy of art, the authenticity derived from individual imaginative work - John Beardsley writes of art in Battery Park City:

Yet what has been good for public art and for the public space has not necessarily been good for art itself. As the breach between public art and the larger community has narrowed, the gap has widened between two forms of art: that produced in the studio for the artist's personal satisfaction ... and that produced for the public space (Beardsley, 1989: 155).

The implication is that real art remains in the studio, and that its move to the street is a compromise.

CONCLUSION

Cork's legitimization of *Bottle of Notes* in a history of modernism subsumes art in public spaces within modernist art history because it is in that history, as exhibited in the white cube, that aesthetic value, stated as an independent language of forms, resides. *Bottle of Notes* is a successor to works by Boccioni and Tatlin, not to the bright blue Transporter Bridge which is the main landmark from Middlesbrough's industrial past, as the conventions of gallery art are carried into public space. Cork conjures for the work a heroic stance, a Nietzschean position which Kuspit characterizes, in relation to Abstract Expressionism, as a fetishization: "The artist, then, not only can realize himself more than anyone else by reason of his creativity, but is a beacon to these banal others, even a kind of Moses leading them out of their ordinary world of perception ... to an altogether novel sense of life" (Kuspit, 1993: 2).

The implications of discovery (as in plumbing psychic depths, or those of unknown seas, at risk of drowning) are complex. On one hand, early formulations of the avant-garde in French art and criticism suggest such a (priestly) going ahead to a new social direction (Nochlin, 1968). On the other hand, this becomes regressive when the struggle is relocated within the psyche of the artist, or when the artist, in going ahead of humanity, assumes a heroic,

Nietzschean pose (Williams, 1989: 49-64); a dis-engaged avant-garde is then set in a reductionist history (Greenberg, 1961), or characterized by the kind of fetishization of the individual indicated by Kuspit, who identifies a further possibility in Beuys' "shamanistic artistic healing", which he sees as a desire to be of "reparative service to pathological society". This, for Kuspit, fails because the wish to heal "is in fact deluded ... because the artist's narcissism intervenes in a process already tending to idealisation" (Kuspit, 1993: 96-7). For Cork, however, *Bottle of Notes* is successful, according to the terms of Modernism, but occupies an unconventional space. Yet, as noted above, Cork's position in 1995 is neither the only position available, nor the only one in his own writing. If *Bottle of Notes* carries art-space to public space, the public realm of monuments and civic architecture in which it intervenes is one of both official readings, and of occupations. In the next chapter, Jon Bird's essay on Michael Sandle's sculpture is used to problematize such readings, and Phillips' 1988 essay to extend the argument to contemporary public art's relation to spaces of democracy, questioning the notion of site as a physical, rather than social or psychological space.

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 2: COMMONS AND COMMONALITIES

INTRODUCTION

The previous chapter set Richard Cork's review of *Bottle of Notes* in the context of the aesthetic autonomy claimed for Modernism and implicit in white-cube galleries such as the Museum of Modern Art. Cork pays minimal attention to the multiple readings of a work encountered in public space; but, when his review was published in 1995, other approaches had for some years been available which emphasised art's ideological and social aspects in gallery and public settings, including Cork's early writing (1979). This chapter examines how some of these approaches address the relation of art, in public and gallery spaces, to urban development and the symbolic economies of cities, and considers alternative readings of the monument and uses of the gallery which subvert art's co-option to dominant agendas (Bird, 1988; Deutsche, 1991a and b); it then looks to emerging art practices in the 1980s and '90s, and the critical frameworks around them, which sought new strategies for art in a social context (Lippard, 1973; Krauss, 1983; Phillips, 1988, 1995a and b; Deutsche, 1990; Lacy, 1995). In particular, the chapter considers Patricia Phillips' argument (1988) for a non-geographical definition of site, and relation of public space to democracy, and her writing on work by women artists which transgresses the gendered boundaries of public and private space (Phillips, 1995a and b). The chapter finally considers aspects of participatory practices, termed new genre public art by Suzanne Lacy, asking whether they retain a conventional role for the artist as interpreter of the world, and whether they represent, in effect, a new aestheticization.

ART IN SYMBOLIC ECONOMIES

Despite its nominal commemoration of Captain Cook, the form of *Bottle of Notes* separates it from the genre of commemorative statues and war memorials. Its language is closer to the cartoon than to allegory; it uses painted steel, not bronze or stone, takes an everyday object in place of a figure or scene from history or mythology, has no plinth, and leans at an angle - like a soldier on parade in blue jeans. At the same time, it occupies a position in public space, and is a visible sign of the local authority's aspiration for a new economic future. Whatever the inhabitants of Middlesbrough may think of it, the agenda to which the sculpture is co-opted is not one of social regeneration or diversity, but of economic development (Public Art Forum, 1990: 29). Reacting against the co-option of art to such agendas, given the uneven benefits of development (Rosler, 1991; Deutsche, 1991a), as well as to canon-in-the-park models of national history (Lacy, 1995:21), some artists and critics, from the 1980s, particularly in the USA¹, turned to alternative practices and frameworks.

There are complexities: firstly, as the work of Michael Sandle demonstrates (Bird, 1988), the genre of the monument may be subverted from within, just as the site of a gallery in the gentrified district of SoHo becomes the object of a critical reading in Martha Rosler's installation in it, *If You Lived Here* (Wallis 1991); secondly, art which operates in public space enters a terrain inscribed by power and gender (Wolff, 1989; Massey, 1994; Phillips, 1995a and b); and thirdly, not all new practices and critiques are subversive, and may simply extend Modernism's emphasis on innovation (Krauss, 1983), or preserve the artist's role as animator of the proceedings (Lacy, 1995). These issues, to which discussion returns below, reflect a tension between the autonomy claimed for the aesthetic dimension in Modernism and the social content of the concept of an avant-garde.

There are complexities, too, within the genre of public sculpture: both public- and private-sector clients commission art from economic motives (Roberts, Salter and Marsh, 1993); this includes both figurative work such as *Bottle of Notes*, and non-figurative such as Richard Serra's *Tilted Arc*, removed from Federal Plaza, New York in 1989 (Gablik, 1991: 62-4; 1995: 79; Weyergraf-Serra and Buskirk, 1991²; Deutsche, 1996: 257-268), or *Fulcrum*, installed in Broadgate, London the same year. Modernism is broad enough to include all these, and Modernist sculpture is appropriate to development sites on which it confers its value-free status, concealing contradictions between claims that development is beneficial and the actualities of eviction. Any kind of Modernist sculpture can be co-opted to this agenda, from the works executed from designs by Picasso, Miró, Chagall and Dubuffet in Chicago's central business district, or Noguchi's *Red Cube* in New York, to *Fulcrum* and *Bottle of Notes*. These constitute a new generation of monuments which, despite different visual languages, exhibit a continuity in affirming the dominant order. What has shifted, from the time of war memorials and bronze statues to that of Modernist public sculpture, is the location of that order, from state power to corporate affluence. The classicism and naturalism of 19th-century public sculptures which celebrate (recently constructed) national identities (Bird, 1988) are replaced by blue-chip art signifying blue-chip development (or a city's aspiration to attract such development); and the remoteness of public art from its nominal subject-matter is no more than that of neo-classical memorials, such as F Derwent Wood's naked figure holding a sword in his *Machine Gun Corps Memorial* at Hyde Park Corner, from the actualities they commemorate, whilst Antony Gormley's *Angel of the North* states a civic aspiration in a form no more contrived than those of 19th century allegories to the railway or the telephone (Warner, 1987: Ch. 4). This follows the international promotion of Modernism during the cold war as the art of a free world, extended in the enclaved development of the global city³. In this context, Olympia and York supported the commissioning of art at Battery Park City and Stuart Lipton insisted on it at Broadgate.

Battery Park City, on an area of reclaimed land on the Hudson, adjacent to the World Trade Centre, brings several issues into focus. Commenting on John Russell's article 'Where City meets Sea to become Art' in the *New York Times* (11th December 1983, section B2, p1), Rosalyn Deutsche writes: "his identification of Battery Park City as a work of art ... has already released the author from the responsibility to understand the city's social processes and their effect on everyday life" (cited in Deutsche, 1991a: 189). That a critic might see the development in aesthetic terms is in part explained by collaboration between artists and architects in the design of its open spaces: Scott Burton and Siah Armajani with César Pelli on North Cove, Mary Miss with Susan Child and Stanton Eckstut on South Cove; in between, along a pedestrian promenade by the Hudson are sculptural plazas, such as Ned Smythe's *Upper Room* (Harris, 1984; Beardsley, 1989). Collaboration at the design stage of a scheme was a keynote of public art advocacy during the 1980s, based on a mythicized marriage of art and architecture (Jencks, 1984; Petherbridge, 1987; Arts Council, 1991), and enabled by Percent for Art policies (Cruikshank and Korza, 1988; Arts Council, 1990, 1991)⁴. The argument advanced for this in the UK cites notions of local distinctiveness (Arts Council, 1991), whilst in the USA there was an established notion of art as place-making in response to a perceived blandness in "dead spaces that tell no tales" (Fleming and von Tscharnier, 1987: 2). But if public art's advocates see collaboration as an innovation, for Deutsche the street-furnishing approach is a facet of art's complicity in divisive urban development. Citing Eric Gibson's article 'Public Art and the Public Realm', in *Sculpture*, 7, #1, January-February 1988, Deutsche writes that his support for work such as Burton's, which accommodates to rather than imposes on its physical site, "sets up a false alternative" which seems to answer public need but "actually recognizes no role for residents in the creation of the city, limiting participation to officially sanctioned uses of spaces provided for 'the public'" (Deutsche, 1991b: 48). Deutsche likens Gibson's position to that of Roger Kimball, a panellist at the Whitney Museum in 1987, who rejected any link

between art and homelessness⁵; she sees art's role as embellishment in Battery Park City, and in the gentrification of SoHo and the Lower East Side - development and gentrification both re-code the city through zones of affluence, polarizing affluence and deprivation, whilst this division is concealed in cultural representations of the city through public art.

Deutsche sees this concealment as enabled by an aestheticization of the city in art history and urban studies (Deutsche, 1991b: 46, 47). In 'Alternative Space' (1991a), she argues that art history offers four kinds of relation between art and the city: the city as subject-matter; as site for art; itself as art; and as influence on art; but that art history claims merely to discover rather than construct these, normalizing them as necessary relations, while "All connections between art and the city drawn by aestheticist tendencies ... are ... articulated as a single relationship: timeless and spaceless works of art ultimately transcend the very urban conditions that purportedly 'influenced' them" (Deutsche, 1991b: 46). The normalization inherent in aestheticist readings of the city echoes a naturalization of homelessness in city politics as personal misfortune or inevitable outcome of urban growth. Deutsche writes, in 'Uneven Development: public art in New York City'⁶ that "Dominant responses to the crisis ... treat homelessness as an individual social problem ... or, as Peter Marcuse contends 'attempt to neutralize the outrage homelessness produces in those who see it'" (Deutsche, 1991a: 157)⁷. And, in 'Alternative Space', referencing David Harvey's *Social Justice and the City* (1973) and Henri Lefebvre's *Le droit a la ville* (1988)⁸, summarizes:

Because modernist critics posit, on the one hand, art's transcendence of social relations and, on the other, the inevitability of existing urban arrangements, their formulations of the problem perform a dual function: they tacitly sanction, as self-evidently beneficial, art's involvement in urbanism and they accept as natural, if regrettable, the conditions of urban life (Deutsche, 1991b: 47).

Support for Deutsche's position is found in Sharon Zukin's research on the gentrification of SoHo, in *Loft Living: Culture and Capital in Urban Change* (Zukin, [1982] 1989), referenced by Deutsche (1991b). Zukin, in later work (1995; 1996), sees art as contributing to New York's symbolic economy when exhibitions in temporary sites denote a re-coding of neighbourhoods, such as the Theatre District, leading to a rise in property values and eventual corporate redevelopment (Zukin, 1995: 6, 15-19), while agendas are fused when both city administrations and business interests view culture as integral to a city's economy. Noting the presence of business elites on the Boards of cultural institutions she writes that such institutions "offer excellent networking opportunities. Their boards of directors are meeting places and clearinghouses of ideas, especially for linkages between the public and private sectors"; and that both real estate and the financial services industry became major sources of funding for New York cultural institutions after the city's financial crisis in 1975 (Zukin, 1995: 117-8).

In contrast, artists whose work is critical of the financial structures of a cultural institution may find themselves in conflict with it: Lucy Lippard includes in her book *Six Years: The dematerialization of the art object from 1966 to 1972 ...* (1973) three projects by Hans Haacke (1971) which the Guggenheim refused to exhibit (Lippard, 1973: 227), two documenting Manhattan real estate holdings (a decade before publication of Zukin's work on loft living), and the third a demographic poll of visitors to the Museum. In a later work, *Guggenheim Board of Trustees* (1974), Haacke presents details of the spheres of investment in which the trustees operate (Deutsche, 1996: 116-7). But if some artists problematized links between high culture and high finance, Zukin sees artists in general as contributors to the symbolic economy. Referencing Deutsche ([1988] 1991a), she writes:

Artists themselves have become a means of framing space. They confirm the city's claim of continued cultural hegemony ... The presence - in studios, lofts and galleries - puts a neighbourhood on the

road to gentrification ... Ironically, this has happened since artists have become more self-conscious defenders of their own interests as artists and more involved in political organizations (Zukin, 1996: 23).

And Lippard writes that art serves developers when "Beauty ameliorates the erasure of ethnic presence, serving the transformation into a homogenized visual culture" (Lippard, 1995: 133). For Deutsche, Zukin and Lippard, then, Modernism is co-opted to development, and artists, wittingly or not, contribute both to gentrification and the sanitization of the city's image.

The anomaly seen by Zukin - that artists contribute to gentrification despite being politically aware - is not explained either by herself or Deutsche (who attributes art's complicity to its critical framework rather than art practice). An explanation is, however, available. According to Raymond Williams, Modernism begins when innovative groups of artists in the 19th century "sought to protect their practices within the growing dominance of the art market and against the indifference of the formal academies" and "developed into alternative, more radically innovative groupings, seeking to provide their own facilities of production, distribution and publicity" (Williams, 1989: 51). This charts a trajectory in which artists assume increasing control over their own professional structures and means of dissemination, which is a form of increasing awareness of their situation. But this differs from the oppositional stance of avant-gardes, such as the Futurists, to which perhaps Dadaists and Situationists might be added. The Modernist trajectory of autonomous structures is extended, too, when artists in the 1970s and '80s move into redundant industrial buildings, using them for studios, living spaces and galleries⁹. In SoHo, this became the first step in a process of gentrification in which artists themselves were eventually priced out of the area (Zukin, [1982] 1989), but follows Modernism's autonomy. Martha Rosler's project *If You Lived Here* is situated in the tension between Modernist autonomy (the artist negotiating space) and avant-garde intentionality (working outside it), and turns its location in a gallery in SoHo into its critical object.

IF YOU LIVED HERE

If You Lived Here (1989) - its title referencing the developer's billboard: you'd be home now - was a project on eviction, supported by the DIA Foundation, from 1987 to 1989; its public output took the form of three installations in DIA's space at 155 Mercer Street, SoHo - a site charged with the controversies of gentrification, made explicit by two statements displayed in the first installation 'Home Front': "Come on in, we're home" opposite Mayor Koch's remark: "If you can't afford to live here, move!" (Rosler, 1991: 35). Koch had recently sought to rid spaces such as Grand Central station of homeless people on the grounds that: "These homeless people .. sitting on the floor ... talking to themselves ... We thought it would be reasonable for the authorities to say, 'You can't stay here unless you're here for transportation'. Reasonable, rational people would come to that conclusion, right?" (in Deutsche, 1991a: 159). Juxtaposition was used to draw out other issues, for instance in two texts placed side by side, one by Rosler citing "victim photography" as ineffective in gathering public support, the other, by photographer Mel Rosenthal, arguing instead that images of "real individuals" counter the "numbness many people feel" (Rosler, 1991: 34). In these installations the gallery public was asked to reconsider the relation not only of themselves to homeless people, but also of the gallery to its situation in SoHo.

Deutsche identifies "two key factors that constitute physical terrains as social spaces: difference and use. Differentiation from other sites, rather than intrinsic characteristics, endows social spaces with distinct identities and values" (Deutsche, 1991b: 45). She continues that the way such installations as Rosler's address viewers constructs rather than reflects (the tastes or expectations of) a public, implying strategies fixed in neither gallery nor public space. Elsewhere, Deutsche writes on Krzysztof Wodiczko's *Homeless Projection: a proposal for the city of New York*, a montage of four slide images projected on the gallery wall at 49th Parallel Centre for Contemporary

Canadian Art, 1986 (Deutsche, 1996: 3-48, reprinted from *October* 38, Fall, 1986). The projections showed New York monuments adapted - Lincoln with a crutch and Lafayette with a headscarf and leg bandage - in a typology of the homeless. Deutsche links the projections to current moves for "revitalization" through which spaces such as Union Square would be "exploited for profit" (Deutsche, 1996: 6; images 8-11). The idea of the construction of a public, in Rosler's and Wodiczko's installations, rather than assumption of an ever-ready generalized public, echoes Lefebvre's theory that space is produced rather than given, is not inert:

In a Lefebvrian model, meaning does not arise from objective economic structures but from the use of the city in the course of everyday life. The city cannot, therefore be reduced, either simply or through contrived mediations, to the economic circumstances of its production alone (Deutsche, 1991b: 56).

Applying this in her other 1991 essay, Deutsche situates public art "in the production of meanings, uses and forms for the city". As such, it "can help secure consent to redevelopment and to the restructuring that make up the historical form of late capitalist urbanization", or, like other professions which mediate the city "it can also question and resist those operations, revealing the suppressed contradictions of the urban process (Deutsche, 1991a: 164). In which case, art's site in the gallery or in public space is secondary to its criticality - Deutsche adds that "Potentially any exhibition venue is a public sphere and, conversely, the location of artworks outside privately owned galleries, in parks or plazas ... hardly guarantees that they will address a public" (Deutsche, 1991a: 167).

The case of Wodiczko's projections, for example of a Cruise missile onto Nelson's Column in 1985¹⁰, however, shows that in some circumstances deconstructive readings of monuments construct publics, even if largely from the artworld, for whom unreconstructed readings of those monuments may become impossible. And if installations such as Rosler's - for whom the public

is also at least in part within the artworld - challenge art's role in the city, and Wodiczko's work challenges history, it would seem possible to subvert the form of the monument from within - suppose Oldenburg and van Bruggen had used a musket, whisky bottle, bible, cotton vest and medical items used in the diagnosis and treatment of sexually transmitted diseases, to signify the benefits of discovery¹¹. Maya Lin's *Vietnam Veterans Memorial* democratizes the names of the dead by setting them chronologically (Griswold, 1992); and the *Monument Against Fascism* by Jochen and Esther Shalev Gertz, in Harburg, attracted graffiti revealing racial enmities reminiscent of those of Germany in the 1930s (Young, 1992: 54-69; Michalski, 1998: 182-4). Both contend readings of a democratic society, and Bird sees complex meanings, too, of a memorialisation of the everyday space of working-class housing, and the lost memories of childhood, in Rachel Whiteread's *House* (Bird, 1995: 116).

Michael Sandle's work is similarly situated in a critical field. In his catalogue essay for Sandle's exhibition at the Whitechapel Art Gallery (1988), Bird compares the role of war memorials in the construction of national memory to Sandle's subversion of the monument through irony. Just as Rosler's installation problematizes the site of the gallery itself, new readings are constructed in Sandle's *St George, A Twentieth Century Memorial*, and *Der Trommler*, though these may depend on an observer sufficiently informed to know what is subverted¹². Bird constructs a context for Sandle's work in monuments which stand for social subordination and hierarchic authority; he cites Hobsbawm on the spread of memorial sculpture in Europe between 1870 and 1914 as a manifestation of a re-moulding of national traditions in which the state becomes the unifying authority, and adds that the plethora of monuments which Sandle is said to see as he drives through Europe to a studio in Germany¹³ acts to "anchor forms of social consciousness within the shared historical experience of the community as nation" (Bird, 1988: 30). Memorials subsume personal grief in national mourning, and aestheticise this as sacrifice,

a process affirmed in annual rites of remembrance which reproduce social hierarchies in their ceremonial organisation.

Sandle, then, deals critically with the narratives he references to create an alternative genre of monumental sculpture. In the case of *St George*, outside an office building in central London (1987), he takes the conventional form of the plinth, material of bronze, and heraldic theme of St George, yet emphasises the thuggery of the act of killing: "my St George isn't your usual 'officer type' killing dragons with an air of insouciance ... he's actually working very hard, and is a nasty piece of work" (Bird, 1988: 39). In *A Twentieth Century Memorial* (1971-8), it is Mickey Mouse, in skeletal form, who mans (mouses?) a machine gun naturalistically cast in brass; Sandle explains the work's content as derived from a personal neurosis whilst expressive of "a correct, objective estimate of the world as a pretty dangerous place" (Bird, 1988: 35), and Bird sees in it the militarization, manipulation, and Americanization of life (Bird, 1988: 31). The use of bronze and style of naturalism locate the work, despite its cartoon subject, in the tradition of the monument; but, whilst Wodiczko uses projections to re-frame existing monuments, Sandle adds to the genre, and twists it. *Der Trommler* (1985) uses devices of figuration in European art, fusing the dehumanised soldier of, say, Goya's *Executions of 3rd May, 1808* (1814) (Williams, 1976: 1-13), with the robotic aspect of technological warfare and science fiction.

The bands of bronze of the anonymous drummer's tunic are reminiscent of 19th-century military apparel, but the work also, as Bird observes, has resonance with works by Boccioni and Epstein (Bird, 1988: 33) - the history annexed by Cork for *Bottle of Notes*. Yet the robotic drummer stands for the dehumanising aspect of war, and the thuggery of George for a myth which validates aggressivity, in contrast to the uncritical acceptance of Captain Cook as a voyager in whose image the artists sail the value-free seas of their studio.

OUT OF ORDER

If Sandle and Rosler, and the critical texts of Deutsche and Bird, establish possibilities to subvert conventional sites and frameworks, public art advocacy was increasingly successful through the 1980s, the vast majority of public art, in the USA and UK, being commissioned within official policies¹⁴. Patricia Phillips, in 'Out of Order: the Public Art Machine', in *Artforum* (1988), seeks to puncture the optimism produced by this situation, and question public art's status as a specialist category. Phillips argues that public art lacks a conscious relation to "the most immediate precedent of civic, elegiac art of the 19th and early 20th centuries" (Phillips, 1988: 93). Rosalind Krauss, in her essay on sculpture's expanded field (1983) describes a breakdown of categories when works such as Rodin's *Balzac* failed to be installed in their intended sites, to become free-standing sculptures; but whereas Krauss sees a shift from the monumental tradition to sculpture, Phillips sees continuity in public sculpture's occupation of the site of the monument - but an impoverishment of its communicative function: "public art's mission has been reduced to making people feel good" (Phillips, 1988: 93).

Making people feel good about their place is the role of place-making, which supposes a given site for art's site-specificity. The central issue for Phillips, however, is the identification of site with physical space:

One basic assumption that has underwritten ... public art is the notion that this art derives its 'publicness' from where it is located. But is this really a valid conception? The idea of the public is a difficult, mutable, and perhaps somewhat atrophied one, but the fact remains that the public dimension is a psychological, rather than a physical or environmental, construct. (Phillips, 1988: 93)

For Phillips, the public realm is carried by individuals in the psychological realm of their consciousness of commonalities and differences within society,

whilst site-specific art reduces this realm to an emptiness in which art is deposited. Yet residual sites of democratic publicness remain, and Phillips draws on the image of the Boston Common as antithesis to the emptiness occupied but affirmed by conventional public art:

The common represented the site, the concept, and the enactment of democratic process. This public area, used for everything from the grazing of livestock to the drilling of militia, was the forum where information was shared and public debate occurred: a charged, dynamic coalescence. The common was not a place of absolute conformity, predictability or acquiescence, but of spirited disagreement, of conflict, of only modest compromises - and of controversy. (Phillips, 1988: 96).

Although Phillips may romanticise its place in society¹⁵, her use of the Common is, perhaps, metaphorical, and her idea close to the concept of publicity proposed by Hannah Arendt as the location of the growth of mature self-knowledge amidst the knowledges of others, to the extent that deprivation of publicity (as for Jews in Germany in the 1930s) is a form of oblivion which is not only a precondition for the Holocaust but also crippling in itself. Arendt writes, in *The Human Condition*:

everything that appears in public can be seen and heard by everybody else and has the widest possible publicity. For us, appearance - something that is being seen and heard by others as well as by ourselves - constitutes reality. ... [And] Since our feeling for reality depends utterly upon appearance and therefore upon the existence of a public realm into which things can appear out of the darkness of sheltered existence, even the twilight which illuminates our private and intimate lives is ultimately derived from the much harsher light of the public realm (Arendt, 1958: 50-1).

Arendt provides a philosophical legitimisation of the public realm, as one of difference, which can be seen as complemented, if pragmatically, by the view established by Jane Jacobs in *The Death and Life of Great American Cities*

(1961), and applied in research on uses of urban plazas by W H Whyte in New York through the 1970s (Whyte, 1980), that safety as well as conviviality are produced by the simultaneity of different uses of space produced by mixed use zoning (and, for Whyte, inclusive management in the provision of urban parks). Jacobs notes the Boston Common as a case of a public park which has retained its value, whilst many are neglected (Jacobs, 1961: 89).

Kimberley Curtis, writing on Arendt's philosophy (1999), takes up the argument that encounters in public space construct the sense of self through a triad of public space, arousal, and action, whilst exclusion from this place of mutual appearances suppresses "the play of arousal, the provocation between those who see and those who are seen" (Curtis, 1999: 68). Two points may be added: that to allude to encounters in public space need not affirm the fixed or geographical location of that space, for example as site in the sense of site-specific public art; and, autonomy is not here a separation from, but the antithesis of rule by, others (heteronomy). Curtis continues:

But the very essence of the public sphere is to arouse the impulse to freedom and to let it shine ... As such it offers a space in which the unrelated, the new, and uncertain events and developments can become relatable, a space in which those who share the public world can take stock, and meaning can be born. (Curtis, 1999: 74).

Meaning appears as an opposite of alienation - whilst certain circumstances distance the self from others, the construction of meaning through experience of difference is a process in which the self comes into relation. Phillips (1995c) references Arendt, noting a passage in which she writes of mass society as bereft of "its power to gather [people] ... together to relate and also to separate them" (Arendt, 1958: 52-3, cited in Phillips, 1995c: 69), and applies this to public art, seeing its purpose not as the provision of common denominators, but assistance "in the identification of individuals and groups and what separates them" (Phillips, 1995c: 69). Alluding to Battery Park City, she notes that new public spaces serve "a great new incentive - not to be

‘public’ ... but to satisfy far more profit-motivated market objectives" (Phillips, 1988: 93).

How then, can art be free from the linked agendas of developers and city officials who commission it in keeping with a notion of public space as a "socially acceptable euphemism used to describe the area that developers have ‘left over’ ... after all of their available commercial and residential space has been rented or sold" (Phillips, 1988: 93)? Phillips does not see temporary projects as a solution, and cites an exhibition at Battery Park City in space provided by Olympia & York as a case of art which, though in part politically situated, masks the non-publicness of its site. Phillips argues that the involvement of identified publics may not be straightforward when processes of representation are involved. Looking at efforts to democratise public art’s selection processes by including community representatives in panels, she argues that consensus is not compatible with aesthetics, because the search for common denominators is not an aesthetic concept, but an outcome. She adds: "Reverse that order, and the art’s in trouble" (Phillips, 1988: 94). Phillips argues, further, that localised community representation is not always representative of, and may conflict with, wider urban concerns¹⁶. She sees no difficulty in adversarial relationships, which are part of democracy, but writes that an endorsement of community opinion "subtly yet effectively affirms a notion of what I would call ‘psychological ownership’, at the same time that it refuses to ground that notion in any terms other than geographic" (Phillips, 1988: 94-5). Towards the end of the essay, Phillips states that to go beyond an understanding of the new urban landscape of Battery Park City means an extension of public art’s aspirations to include both the operations of large systems and personal narratives (Phillips, 1988: 96). Controversies may focus attention in a valuable way - she cites Serra’s *Tilted Arc* as reaching its peak of resonance through the controversy surrounding it - whilst Mierle Ukeles’s work with the New York Sanitation Department introduces a new kind of relation between artist and public, and television is a potential site for public

art. Finally, Phillips notes the use of people's homes in Santa Barbara in 1988 for installations by artists such as Kate Ericson and Mel Ziegler.

In her two contributions to *But is it Art?* (Felshin, 1995), Phillips writes of the work of Mierle Ukeles and Peggy Diggs. Although the issues and strategies differ, the projects she describes - Ukeles' unfunded residency with the Sanitation Department and Diggs' *Domestic Violence Milk Carton* - have in common a transgression of the boundary between public and private space. Ukeles walked New York's five boroughs to shake the hands of garbage collectors, drawing attention to the invisibility of this group of workers and the relation of waste producers to waste handlers, whose hands they seldom touch. Diggs, working in 1992 with Tuscan dairy company, designed a carton, with image, text and hotline number, referencing violence in the home. 1.5 million cartons were distributed through supermarkets in New York and New Jersey. Phillips writes: "In addition to the fact that milk may be the most ubiquitous item on American shopping lists, there was a particular irony ... Milk is consistently promoted for its wholesome qualities ... the family values food" (Phillips, 1995b: 293). A public issue concerning acts which take place in the private space of the home is addressed here through a commodity sold in places of public use (supermarkets, which are not public spaces) and brought back into domestic space. For women, the deconstruction of boundaries between public and domestic realms, both of which are gendered (Wolff, 1989; Massey, 1994), offers liberation¹⁷; but these domains are in any case problematic when "the private has become the new public space, the point of reception for most news of the world" (Phillips, 1995b: 285).

ALTERNATIVE PRACTICES, ALTERNATIVE HISTORIES

Phillips sets out a critical terrain in which site is replaced by a concept of mutable democratic space; and demonstrates how a public realm bounded by gendered uses of space and relations of power is transgressed. The practices she cites epitomise, in their use of process and participation, those Lacy terms

new genre public art. But the question remains, whether such practices are more effective in reaching their stated aims for social change than the alternative art of the 1960s (now subsumed in the market), and whether they still retain a conventional relation between artist and public. Phillips writes: "Questions concerning the instrumentality of public art are essential but elusive. Can art change consciousness and affect actions? Can artists excite such persuasive ... dynamics in public life ... ?" (Phillips, 1995c: 67).

Lippard's *Six Years: The dematerialization of the art object from 1966 to 1972* ... (Lippard, 1973) indicates a growth in process-based art which rejects the gallery as a site of commodification. Part of this, apart from happenings, was the development of community arts; another land art. In these departures, artists no longer make objects, and where galleries are used they tended to exhibit documentation. Lippard emphasises in her preface that the book is without pattern, reflective of the fragmented, seemingly chaotic spread of practices and frameworks for reception of art in the late 1960s, as it happened¹⁸. She gives three reasons for the unconventional format: firstly its appropriateness to a refusal of modern art's individualism, so that "no single artist's sequential development or contribution can be traced without the help of the index" (Lippard, 1973: 6); secondly, the inclusivity it allows, when a critic refrains from making aesthetic judgements; and thirdly the emphasis it places on context, each inclusion contextualizing and contextualized by the others. Lacy (1995), by including a directory of 84 artists and groups, in alphabetical order, listing two projects by each in roughly equivalent spaces for each entry, echoes this strategy but in a more ordering format; and her delineation of an alternative history in her introductory essay contrasts with Lippard's unmediated presentation. Lacy's position will be discussed below, following a brief note on land art.

Land art is a literal departure from the gallery, and produces objects so much part of their sites, often in remote places, that they either refuse commodity status or banalize it - Robert Smithson's *Spiral Jetty* (1970) being an example, now submerged in the salt lake in Utah into which it projects (Sonfist, 1973; Beardsley, 1989). But, they hardly construct a public outside the readers of art magazines, and remain fixed in a geographical notion of site. Krauss, who takes the earth-work *Perimeters/Pavilions/Decoys* (1978) by Mary Miss as her point of departure, sees a crisis in the relation of bronze sculpture to the conventional category of the monument, evident in Rodin's *Gates of Hell* and *Balzac*, and writes of "the fading of the logic of the monument" when multiple versions exist of these works which do not occupy their original sites. She sees the language used as contributing to the crisis: "the doors having been gouged away and anti-structurally encrusted to the point where they bear their inoperative condition on the face; *Balzac* executed with such a degree of subjectivity that not even Rodin believed ... the work would ever be accepted" (Krauss, 1983: 35). But Krauss' response to changes in the historical category of sculpture, and to the problem of how to write as an art critic about a hole in the ground, is to reconstruct the category in the expanded field of not-architecture and not-landscape: "The expanded field is thus generated by problematizing the set of oppositions between which the modernist category *sculpture* is suspended" (Krauss, 1983: 38). Whilst Krauss sets the expanded field in "a specific moment in the recent history of art" (Krauss, 1983: 42), she does not investigate the implications of this in terms of a possibility to re-shape categories *for* rather than reflecting change.

New genre public art, however, seems a more radical alternative practice: it involves identified publics in participation, and addresses issues of social justice and inclusivity, producing little beyond documentation or subversive installations for the gallery. Lacy, in *Mapping the Terrain*, writes of artists working "in a manner that resembles political and social activity but is distinguished by its aesthetic sensibility" (Lacy, 1995: 19). In mapping these

emerging practices, Lacy traces their roots to the alternative art of the 1960s, even late '50s¹⁹. This gives new genre public art the credential of a history of radicalism; and Lacy gives herself credentials by recalling her participation in media break-ins, in which artists Chris Burden, Ant Farm, Lowell Darling and Leslie Labowitz interrupted television broadcasts during the 1970s (Lacy, 1995: 26). She sets art activism in context of protest against the US war in Vietnam - the focus of Rosler's work in the late '60s - and emergence of feminist critiques of art and its institutions: "Activist art grew out of the general militancy of the era, and identity politics was part of it ... 'The personal is political' was the koan of the feminist art movement, meaning that personal revelation, through art, could be a political tool" (Lacy, 1995: 26-7). Lippard, in the same volume, who previously recalls her own politicization on a visit to Argentina in 1968, meeting artists who felt unable to make work under the conditions of their society (Lippard, 1973: 8), emphasises the politics of personal histories, writing that "Not since the regional art of the thirties have so many people looked around, recorded what they see or would like to see in their own environments, and called it art" and that collective narratives are accessible in family histories (Lippard, 1995: 115). Her remark that beauty ameliorates the erasure of ethnic presences suggests that, particularly for marginalized publics, the political is personal in its impact (Lippard, 1995: 133). Lacy cites "concepts of audience, relationship, communication, and political intention" (Lacy, 1995: 28) formed in the work of marginalised artists including herself; and refers, not to an expanded field but to an expanded audience, of which she sees new genre public artists as having "fairly sophisticated conceptions ... including how to reach it, support its passage through new and often difficult material, and assess its transformation ... as a result of the work" (Lacy, 1995: 27). She notes the parallel development of documentary photography informed by Marxist perspectives, and the cross-fertilization which resulted from artists being simultaneously involved in different groups.

Lacy and Krauss assert a breakdown in traditional art categories, but their responses differ: Lacy is an activist, whilst the expanded field for sculpture remains a solution to a problem in art criticism; Lacy defines new art practices by a positive rather than negative relation to other fields - political, not not-politics; and Lacy situates new genre public art in relation to a history of art's de-materialisation, rather than one of sculpture's break with the monument in the 19th century. Krauss expands the Modernist field; Lacy seeks to move outside it - in Williams' terms to an avant-garde position (Williams, 1989: 50-51). Lacy's own practice confirms the instrumentality of this, in the orchestration of projects such as *Crystal Quilt* (1987), a work made by 430 elderly women in Minneapolis on Mothers Day. Dressed in black, the women entered the site (a glass-covered court) to sit at tables covered in red and yellow cloths, and held conversations about their problems and achievements. The work was observed by an audience of several thousand, and grew out of the *Whisper Minnesota* project involving 500 volunteers, 20 staff members and 15 collaborating artists, coordinated by Lacy (Lacy, 1995: 252). Elsewhere, other participatory projects - such as those curated by Mary Jane Jacob in Chicago in 1993 (Jacob, Brenon and Olson, 1995), and the work of Power of Place (Hayden, 1995) - have a shorter timescale than that of *Crystal Quilt*, and may be more pre-determined. But, projects of this kind still entail much organization, and the precision of choreography in *Crystal Quilt* suggests an instrumental role for the artist, with whom the power, despite the process of discussion leading up to the work and collective setting of agendas, remains.

CONCLUSION

Whilst artists, extending the economic basis of Modernism identified by Williams, increasingly meet their own needs for studio and exhibition spaces independently of cultural institutions and markets, this leads them also to be contributors to gentrification; at the same time, the role of art and its institutions in a city's symbolic economy (the benefits of which are, as Deutsche and Zukin argue, uneven) affirms the power of capital which, in a

period of globalization, replaces that of the state as the dominant force in society. Whilst some artists subvert the institutionalized functions of the monument or gallery from within, and others transgress the boundaries of a gendered public realm, a question remains as to the relation of instrumentality and liberation. If the limitation of the Modernist project is in its containment within a perspective of aesthetic autonomy integral to its economic base, then that of the avant-garde is in its retention of the artist's privileged role, and of the category art, within which Futurism, for instance, defined by Williams as avant-garde, is oppositional whilst locating that opposition in new forms of cultural production. Even in the radical practices of the 1990s, and Lacy emphasizes the politicization of new genre public art, the artist remains instrumental, though, in art criticism Lippard (1973) refuses selectivity and interpretation (though it is presumably her reputation which attracts artists to send her information). New genre public art, however, introduces new agendas: Lacy (1995) credits Lippard with recognition that the voices of people of colour, women, lesbians and gays are necessary to any notion of inclusivity (Lacy, 1995: 31-2) and Lippard, in her contribution to Lacy's book, writes of a fusion of environmentalist and multi-ethnic agendas in the concept of locality - the point of departure for *The Lure of the Local* (1997):

A responsible art of place must be part of a centering process. Wave after wave of exiles is still coming through this land, and we have made internal exiles even of those who are its natives. The immigrant population ... (all of us) has no center, no way of orienting itself (Lippard, 1995: 119).

But, just as, seeing xerox art sell for large sums, Lippard was (Cf Rosler, 1994) not optimistic in 1973 that de-materialised art would escape the market's clutches²⁰, so in 1995, she continues: "Modernist art is always moving figuratively into 'new' terrain ... It remains to be seen whether the 'new' genre public art ... can transcend the boundaries (and the commercial demand for novelty) that shelter or imprison even that art which moves out into the world" (Lippard, 1995: 125).

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 3: AFFIRMATIVE CULTURE

INTRODUCTION

In the first two chapters, the autonomy claimed for Modernism was contrasted with the activism of new genre public art. Even in the latter, despite its radical agendas, the artist's retention of the role of interpreter is a limitation. But is this integral to the category art, defined, in modern times, as a specialist area of knowledge set apart from practicality? Or does art practice have a potential to intervene in history, to contribute to rather than reflect transformations in everyday lives before society, as Marcuse foresees (1968b), becomes itself a work of art?

This chapter opens a section of the thesis dealing with such questions at a theoretical level. It begins with a reading of Herbert Marcuse's essay ([1937] 1968a) on the affirmative character of culture, in which he traces the derivation of the category art (including literature and music) to the separation of higher and lower knowledges in classical Greek society, and the development of this in bourgeois society as the construction of an independent realm of value to which hope of a better world is displaced. This might condemn art to the subjective individualism seen by Lukács in Expressionism, though Marcuse retains a commitment to the aesthetic as embodiment of more than beautiful dreams¹, and sees, in later texts, a resistance to totalitarianism in aspects of Existentialism. Bloch, for whom, too, art embodies the deepest human drives, sees in Expressionism a rupture of visual language which denotes social crisis and gives glimpses of hope, and defends it against attack from both Lukács and the Nazi state ([1937-40] 1991). In these early texts is a basis for a theory of art both autonomous and engaged.

AFFIRMATIVE CULTURE

The work of the Frankfurt (in New York the International) Institute for Social Research, was carried out in a dual shadow - of the rise of fascism; and the failure of Marxism to produce a revolution in industrialized Germany². Marcuse, aged 20, attended meetings organized by the Spartacus League (later the German Communist Party) addressed by Rosa Luxemburg during the political upheaval following Germany's defeat in 1918, and joined the Independent Socialist group led by the poet Kurt Eisner. This group, less class-conscious than the communists, included literary figures such as Ernst Toller, Erich Mühsam and Gustav Landauer, as well as young artists and philosophers³. Concrete political reality offered little hope: in January 1919 the Social Democrat leadership aligned itself with the deposed military command, and a rising of the residual left in Berlin in March the same year left 1200 dead; Luxemburg was abducted and killed, Eisner assassinated. Katz writes, citing Weber's lecture '*Politik auf Beruf*' (1918): "The first battle of the German revolution, or, as Max Weber put it, of 'the enormous collapse which is customarily called the Revolution', was over" (Katz, 1982: 30-32).

Resuming his studies in Berlin in 1919 and financially supported by his father, Marcuse participated in a radical literary group which included Walter Benjamin, and, on his visits to Berlin, Georg Lukács, (Katz, 1982: 33)⁴. Moving to the quieter atmosphere of Freiburg in 1920, where he and Horkheimer attended Husserl's lectures, Marcuse began work on his doctoral thesis on the *Künstlerroman*, the artist-novel in which the main protagonist is an artist alienated from the wider society, who undergoes a journey of personal growth in the course of the narrative. Katz cites a passage from the thesis which he sees as having a lasting influence on Marcuse's work: "The dissolution and tearing asunder of a unitary life-form, the opposition of art and life, the separation of the artist from the surrounding world, is the presupposition of the *Künstlerroman*" (Marcuse, '*Der deutsche Künstlerroman*' p322 cited in Katz, 1990: 154)⁵. Rilke's *Malte Laurids Brigge*, written in

Paris and published in 1910 (Rilke, [1910] 1985), is an example of the genre, as is Thomas Mann's *Death in Venice* (1911). Marcuse deals with cases ranging from Goethe to Mann, and sets out a dichotomy between the authentic struggles of artistic existence and the illusions (which include that of the unified subject) of the bourgeois way of life. In response to this, an aestheticist tendency leads to a withdrawal to a realm the dream-like aspect of which can never be fully realized in life, and may lead, as for Mann's von Aschenbach, to disintegration. An alternative, apart from accommodation to bourgeois society, extends the dichotomy in a relation, realist and epic in character rather than romantic, "which penetrates it" (Marcuse, '*Der deutsche Künstlerroman*' p333 cited in Katz, 1982: 44-5). The insights of an artistic life free from bourgeois values are then translated into engagement, which is, in effect, a pre-statement of the argument of Marcuse's *The Aesthetic Dimension* (1978).

Marcuse returned to Berlin in 1922, then to Freiburg again in 1928 as a post-doctoral student with Heidegger, a year after the publication of Heidegger's *Being and Time*. In 1933, he was invited to join the Institute for Social Research, teaching for a year in Geneva before leaving for New York in 1935, where the Institute (closed in 1933) was reconstituted at Columbia University⁶. He applied on arrival to become a US citizen (Katz, 1982: 87). In 1937, his essay 'The Affirmative Character of Culture' was published in *Zeitschrift für Sozialforschung*, vol VI (1968a: 88-133), in which affirmative culture is defined as "that culture of the bourgeois epoch which led ... to the segregation from civilisation of the mental and spiritual world as an independent realm of value" (Marcuse, 1968a: 95).

The theory is contextualised by Marcuse's critique of Hegel, first published as *Hegels Ontologie und die Grundlegung einer Theorie der Geschichtlichkeit* in Frankfurt (1932), and in English as *Reason and Revolution: Hegel and the Rise of Social Theory* (1941). Marcuse's studies of Hegel (before his return to Berlin in 1922) concerned the transition from the epic form signifying social

wholeness in pre-classical Greece to the novel of fragmented bourgeois society, but it is from 1922 that he begins also to study Marx, finding another key element in his critical framework in the transition to a post-capitalist society in which the individual becomes a socialised subject (Katz, 1982: 70-74) - a possibility which allows maintenance of the concept of individualism, and is ruled out in totalitarian societies in which the collective is abstracted as a universal power, such as the *Volk* in Germany. In these early studies of Marx, Lukács was his guide. Katz sees Lukács and Marcuse as adopting "alternative paradigms of leftist politics", Marcuse adhering to "the *überparteiliche* stance of the 'homeless left' which was to become virtually emblematic of later phases in his career" (Katz, 1982: 54), Lukács joining the German Communist Party in 1918. And Bürger sees in Marcuse's 1937 essay a clear reflection of Marx's critique of religion, in which undesirable social conditions are stabilized through a consolation which immobilizes any prospect of change: "Marcuse demonstrates that bourgeois culture exiles humane values to the realm of the imagination and thus precludes their potential realization", whilst, again like the critical aspect of religion, art still states a protest against inhumanity (Bürger, 1984: 11-12). Bürger also points out that Marcuse arrives at his critique by looking at art through its institutionalized role, not in terms of specific works of art (in contrast to this consideration of cases in his thesis and later studies of Existentialist literature).

'The Affirmative Character of Culture', then, is a reading of culture from a Marxist (though not Communist Party) perspective, but also an effort to understand culture's role (a counterpart to the interrogation of philosophy in *Reason and Revolution*) in the rise of fascism. Marcuse argues that in fragmented, bourgeois society dreams of a better world are displaced to a realm of aesthetic value which becomes compensatory: this culture "is supposed to assume concern for the individual's claim to happiness" but "antagonisms at the root of culture let it admit this claim only in an internalized and rationalized form" (Marcuse, 1968a: 99). Culture, then,

conceals and embodies the contradictions between the post-Enlightenment demand for universal Liberty and the mechanisms of exchange which ensure its denial; and whilst cultural forms change - as from idealism to heroic realism in Germany - their function is to make acceptable that which should not be. This is integral to a process whereby freedom is bought at the price of self-regulation: "Bourgeois society has liberated individuals, but as persons who are to keep themselves in check" (Marcuse, 1968a: 115). He concludes:

That individuals freed for over four hundred years march with so little trouble in the communal columns of the authoritarian state is due in no small measure to affirmative culture (Marcuse, 1968a:125).

But, whilst affirmative culture contributes to the rise of fascism, it does this in conditions, in Germany after 1918, which are not only cultural; in *Reason and Revolution* ([1941] 1967), Marcuse notes that in the economic crisis following the war, political power became subsumed by the interests of capital when the bourgeoisie's demand for economic expansion became incompatible with social justice, leading to a programme for the total control of society: "The emerging political system cannot develop the productive forces without a constant pressure on the satisfaction of human needs. This requires a totalitarian control over all social and individual relations, the abolition of social and individual liberties, and the incorporation of the masses by means of terror" (Marcuse, 1967: 410). He adds that control over society by a ruling bureaucracy constitutes that bureaucracy as heir to the capitalist class, at which point fascism requires a change of culture, abandoning the liberal, idealist culture which was "the last field in which the individual could claim his [sic] right against society and the state" (Marcuse, 1967: 411) for National Socialism's triad of state, party and people (*Volk*).

In his 1937 essay, Marcuse sets affirmative culture in relation to a pre-history, much as Adorno and Horkheimer, in *Dialectic of Enlightenment* ([1947] 1997; discussed in Chapter 5) set rationality in a context which begins with the separation of knowledge from the myths and fates of the archaic world. So,

just as knowledge offers freedom but becomes co-opted to power, so the category of the aesthetic leads to a duality in which imagination is offered at the cost of a devaluation of reality. In neither case, however, is there an argument for abandonment of the discourse - Adorno and Horkheimer do not junk rationality, and neither does Marcuse relinquish art, in both cases arguing throughout their work for revisions within the project of Enlightenment. Marcuse begins by saying that the practicality of all knowledge is at the heart of ancient (Greek) philosophy; he asserts, in the style of German university teaching: "The doctrine that all human knowledge is oriented toward practice belonged to the nucleus of ancient philosophy" (Marcuse, 1968a: 88)⁷. This assumes an original unity of theory and practice which frames the essay, implies a reclamation of unity as the aim of theory, and relates to statements in another essay by Marcuse in the same issue of the *Zeitschrift* on the need for critical theory to maintain an "interest in the liberation of human beings" (Marcuse, 1968a: 152-3)⁸. He attributes to Aristotle the idea that knowledge is a means to guide practice, but argues that Aristotle states this, not as an integration of knowledge and practical life, but as a separation of knowledge in two over-arching categories:

in a hierarchy of value whose nadir is functional acquaintance with the necessities of everyday life and whose zenith is philosophical knowledge ... [which] has no purpose outside itself ... occurs only for its own sake and to afford men felicity (Marcuse, 1968a: 88).

This, reflecting the strata of a hierarchic society, ushers in a division of the necessary, useful and practical knowledges of business and war, from the superior, reflective knowledges of beauty, leisure and peace. Theory, inheriting the status of knowledge of the beautiful, and in face of the insecurity of the world of work and necessity, is then privileged above activity⁹, and happiness found in transcendence as its objects are set outside the control of the individual who seeks them in a society in which the common good is incompatible with that of the individual (Marcuse, 1968a: 89)¹⁰. Culture, a mental, abstract world, takes on the claim to happiness and is internalized:

To accusing questions the bourgeoisie gave a decisive answer: affirmative culture. The latter is fundamentally idealist. To the need of the isolated individual it responds with general humanity, to bodily misery with the beauty of the soul, to external bondage with internal freedom ... (Marcuse, 1968a:98)

Marcuse argues that the construction of a category of cultural value, which goes beyond a separation of higher and lower realms within society to set up a realm located outside society's economic and political operations, in which joy or freedom can be found only in a form mediated as a pleasure for its own sake which does not impinge on social organization, is specific to bourgeois culture's contradictory claim for Liberty and denial of its realization in the material conditions of society. The separation of cultural value from economic value then leads to its universalization beyond contingency, and mirrors the separation of commodity value from production:

As in material practice the product separates itself from the producers and becomes independent as the universal reified form of the 'commodity', so in cultural practice a work and its content congeal into universally valid 'values'. ... the truth of a philosophical judgement ... and the beauty of a work of art should appeal to everyone, relate to everyone, be binding on everyone (Marcuse, 1968a: 94).

The proclamation of universality is belied by the miserable condition of society, where alienation and commodification are structural. Bourgeois art subsumes the contradictions of social organization in fantasy: "Only in the realm of ideal beauty, in art, was happiness permitted to be reproduced as a cultural value in the totality of social life" (Marcuse, 1968a: 117). Beauty in art is thereby compatible with social misery, and offers moments of consolation amidst misfortune; this false comfort is tolerated by its consumers amidst the unfreedom of social existence: "Men can feel themselves happy even without being so at all. The effect of illusion renders incorrect even one's own assertion that one is happy" (Marcuse, 1968a: 121-2)¹¹. At this point, Marcuse engages in a critique of the soul, saying that in modernity there has

arisen a preference for the emotive property of the soul over mind, and that totalitarian culture appeals to this in its rituals¹². He ends with a plea for the end of affirmative culture when, in a revolution of society, beauty finds a new embodiment no longer illusory but integrated in everyday life - a life, presumably, of the socialized individual (Marcuse, 1968: 130-1). This does not imply that life will cease to be a location of conflicts; in a lyrical passage Marcuse argues that culture will continue to deal with unfulfilled longings: "As long as the world is mutable there will be enough conflict, sorrow, and suffering to destroy the idyllic picture. As long as there is a realm of necessity, there will be enough need. Even a nonaffirmative culture will be burdened with mutability and necessity: dancing on the volcano, laughter in sorrow, flirtation with death" (Marcuse, 1968a: 132).

Just as he sees the new society as still a location of conflict, so Marcuse continues to see in the art of present society, despite its limitations, glimpses of a road to freedom. Following a period in military intelligence (1942-45 - see Katz, 1982: 111-20), he turns his attention to the literature of the French Resistance. In an unpublished text, 'Remarks on Aragon: Art and Politics in the Totalitarian Era' (1945, partly cited in Katz, 1982), he writes that, when the main threat is the total administration of society (fascism), art tends to become adjusted to that totality (as it did to bourgeois society), the problem then being to formulate opposition which "breaks the spell of total assimilation ... and reaches the brute foundations of present-day existence" by, possibly - and here Marcuse adopts a strategy which later informs *The Aesthetic Dimension* - a rupture in which "form [is] the only content ... the instrument of destruction. Use the word, the colour, the tone, the line in the brute nakedness, as the very contradiction and negation of all content" (Marcuse [1945] cited in Katz, 1982: 121-2). But, as French Surrealism shows, this can still lead to a new form of classicism, transcending rather than negating totalitarianism. This difficulty is resolved, Marcuse argues, in a return to the concept of individual freedom, as in Existentialism, when art "at its breaking

point" exposes the raw conditions of existence "stripped of all the paraphernalia of monopolistic mass culture, completely and utterly alone ... The most esoteric, the most anti-collectivistic one, for the goal of the revolution is the free individual" (Marcuse [1945] cited in Katz, 1982: 122). Marcuse quotes Baudelaire's *Invitation to the Voyage* (subject-matter of paintings by Matisse, 1905-8), but the key case in Marcuse's text is that of Aragon's novel *Aurélien*, an account of sensual love during the fall of Paris in 1940 in which Marcuse sees the emergence of personal conflict as bringing into focus the identification of political resistance with art. A comparison could be made, despite his later political affiliation, with Pound's *Homage to Sextus Propertius* (1918), in which the erotic poetry of this latin poet is seen as a refusal of the demands of state. Marcuse, however, is aware that art offers its own reification: "the artistic form, however destructive it may be, stays and brings to rest. In the aesthetic form, all content becomes the object of aesthetic contemplation, the source of aesthetic gratification" (Marcuse [1945], cited in Katz, 1982: 125). The need for art, then, to be grounded in present realities, leads Marcuse to be critical - after 1945 - of Sartre's existentialism, which he sees as universalizing specific conditions as ontological truths; Katz notes, however, Marcuse's later reappraisal, seeing, in the 1970s, Sartre's affirmation of a sensual reality as embodying liberation (Katz, 1982: 127).

In his study of Sartre, too, written in English and first published in *Philosophy and Phenomenological Research* (viii, #3, 1948), Marcuse draws attention to this possibility, in his introduction citing Camus to argue that absurdity, though it reconstructs thought, is not irrational; the reassuring illusion of escape is no help in a human condition in which the subject is absurdly devoid of purpose and hope, as epitomised in Sisyphus, and, indeed, a rational response to the world must accept that the unified subject of Descartes ceases to be viable, this desperation constituting a new certainty which is, however negatively, a defence against fascism:

The experience of the 'absurd world' gives rise to a new and extreme rationalism which separates this mode of thought from all fascist ideology. But the new rationalism defies systematization. Thought is held in abeyance between the 'sentiment of absurdity' and its comprehension, between art and philosophy (Marcuse [1948] 1983: 160).

At this point he sees Camus, for whom even existential philosophy explains what is necessarily inexplicable, and Sartre, who develops "a philosophy of the concrete human existence" (ibid) as taking separate paths, and damns Sartre by saying that *Being and Nothingness* "is an ontological-phenomenological treatise ... and could as such come out under the German occupation (1943)" (Marcuse, [1948] 1983: 161). But, later in the text, he sees in Sartre's work also an unresolved juxtaposition of "the innermost tendencies of bourgeois culture" and an explicit link to "the theory of proletarian revolution", leading to a contradiction between "the modern reformulation of the perennial ideology" in which transcendent freedom stabilizes enslavement, and "the revolutionary theory which implies the negation of this entire theory" when freedom (as desire) is located in "the body as thing" (Marcuse, [1948] 1983: 162). Marcuse writes: "Sartre hits upon the revolutionary function of the materialistic principle in his interpretation of the 'attitude désirante': there ... is his concept of freedom identical with the abolition of repression. But the tendencies which make for the destruction of his idealistic conception remain confined within the framework of philosophy" (Marcuse, [1948] 1983: 186). Leaving aside the critique of Existentialism itself, Marcuse presents a scheme of thought in which the authentic is buried in the false, the total repression of society is answered by the absurd which ruptures and negates its unity, and the last defence against fascism is in a literature of intimacy. This is as far as it is, perhaps, possible to go from those communal, marching columns.

EXPRESSIONISM

It would be possible, and Lukács does this, to see Expressionism as an art of bourgeois subjectivity containing aspects of romantic escapism, the opposite of Existentialism, a likely target for Marcuse's criticism. But there is, at another level, a commonality between Expressionism and one of the characteristics Marcuse identifies in French literature during the occupation: the literature of the absurd expresses a subjectivity which withdraws to a realm ungoverned by totalitarianism; and something not unlike this - the inner creative life of the subject as not only free from repression but also a site of rupture in the language of its expression - runs through Bloch's defence of Expressionism against attacks by both Hitler and Lukács. This may be individualist, but it is anti-fascist.

The contention between Bloch and Lukács was conducted in the pages of journals of the left: Lukács' essay 'The Greatness and the Decline of Expressionism' published in *internationale literatur* in January, 1934, the year in which Socialist Realism was adopted as an official communist aesthetic policy (Arvon, 1973: 35); and Bloch's 'Discussions of Expressionism' (Bloch, [1938] 1991: 241-250; Adorno et al, 1980: 16-27), with a rebuttal by Lukács, 'Realism in the Balance', in *Das Wort*, a journal of the popular front of German intellectuals against fascism¹³. Bloch wrote two other essays on Expressionism between 1937 and 1940: 'Expressionism, Seen Now' (Bloch, [1937] 1991: 234-240); and 'The Problem of Expressionism Once Again' (Bloch, [1940] 1991: 251-3); and one on the 1937 *entartete Kunst* (degenerate art) exhibition in Munich: 'Jugglers' Fair Beneath the Gallows' (Bloch, [1937] 1991: 75-80)¹⁴. He includes Marc, Nolde, Heckel, Kirchner, Pechstein, Beckmann, Kokoschka, Kandinsky, Schmidt-Rottluff, Chagall, Feininger, Hofer, Grosz, Campendonck, Modersohn, Klee and Dix in this review, seeing them as having produced "everything which has given a new lustre and name to German art", and suggests that had they been Germans, Picasso, van Gogh and Cezanne would have been similarly accommodated at the gallows, and

Grünwald had he not been long-dead (Bloch, [1937] 1991: 77). Of these artists, Bloch sees Marc as the most accomplished: "above all Franz Marc, the pride of Germany, the great admirable artist" (ibid).

Both Bloch and Lukács were Marxists, and though Bloch was not a party member in 1937, though his wife had been, he chose in 1949 to return to the GDR, writing to Lukács "So we are now in a sense colleagues" (cited in Geoghegan, 1996: 21); their differences, then, are not over the kind of society to which they aspire but over the cultural strategy for its achievement¹⁵. For Bloch, the Nazi attack on Expressionism renders it above class consciousness; and the contrast of expressive authenticity and kitsch - "a similar proximity of evil and good, of corruption and future, of kitsch museum and picture-gallery has not yet existed in the world" (Bloch, [1937] 1991: 76)¹⁶ - is intertwined with claims that authenticity derives from adherence to a subjective vision: "Klee almost alone, the wondrous dreamer, remained true to himself and to his unrefuted visions ..." (Bloch, [1937] 1991: 234). Klee and Kandinsky had taught at the Bauhaus, but the moment of Expressionism was earlier, around 1910-18, though the artists, except Marc who was killed in 1916, continued to work (and have their works collected) through the 1920s and '30s, Nolde even joining the Nazi party¹⁷. Expressionism, then, is not the most contemporary or radical art of the late 1930s, and the work of John Heartfield and George Grosz is more engaged¹⁸. So why does Bloch write in defence of Expressionism after his flight from Germany in 1933?

There are three possible reasons (in addition to Bloch's absence from Germany after 1933): Expressionism was the mainstream art of Bloch's period of study between 1905 and 1914, exerting a formative influence - Bloch, 13 years older than Marcuse, studied philosophy and psychology in Munich and Würzburg, was a member of Simmel's circle in Berlin, and Weber's in Heidelberg. Bloch and Lukács met in Berlin, and were close associates in Heidelberg (Geoghegan, 1996:10-14). In his response to Lukács, Bloch accepts that

Expressionism may suffer "too little forming ... a rawly or wildly confused hurled-out fullness of expression" (Bloch, [1938] 1991: 249) but argues that it has the force of an inner voice. In *The Principle of Hope* he cites Marc's remark "Painting is surfacing in another place", adding "... the inner voice is presupposed wherever there is artistic form ... The inner voice, as soon as it has something to say, always speaks outward expression ... A picture is therefore also heard, not merely seen" (Bloch, 1986: 794-5)¹⁹; and: "in the placelessness in which interior and perspective mutually merge and permeate themselves with a dissolved other world, *a whole existence* surfaces ... here is nothing more than the wishful landscape of this Everywhere, this permeatedness with homeland" (Bloch, 1986: 837). Secondly, the degenerate art exhibition lends Expressionism the identity of anti-fascist art. Bloch argues that the rhetoric used against the Expressionists - "Miserable wretches, daubers, prehistoric stutterers, art swindlers" (Bloch, 1991: 78) - is associated with attacks on Jews, Marxists and émigrés, Bloch being at the time all these. This does not mean that anything attacked by the Nazis must be supported: "Since much ... of what is contained in Nazi judgements is so wrong that not even its opposite is true" (Bloch, 1991: 236); but in Expressionism Bloch sees a contrast between authenticity and the false millenarianism of the Nazis. Thirdly, the degenerate art exhibition provides an opportunity to expose contradictions within Nazism. Bloch writes in 1937 of the imagery of victory runes and *thingsteads* (pagan-style amphitheatres for fascist ceremonies) as contradicting the need of those who back the party for "punctual and domesticated employees, not primitive Teutons with Cockaigne in their dealings or with a gleam of blood in their after-sales service" (Bloch, [1937] 1991: 79), and alludes to the appropriation of cultural material: "After all, the Nazi did not even invent the song with which he seduces ... The Nazi was creative, so to speak, only in the embezzlement at all prices with which he employed revolutionary slogans to the opposite effect" ('On the Original History of the Third Reich', *internationale literature*, 1937, reprinted in Bloch, 1991: 117).

Though, by 1937, the work of Marc is encapsulated in history 21 years after his death, Expressionism retains for Bloch its currency as a raw but authentic voice of hope; and Marc's *The Tower of Blue Horses* is "marvellous", the opposite of kitsch, when "in the gentle mystery of his animals the banal Nazi beast is judged" (Bloch, [1937], 1991: 77). Bloch's tendency is in any case to appeal to history: *The Principle of Hope* cites European art history from Giotto onwards, as well as archaic sources, whilst in his essays on Expressionism he cites Grunewald as a precedent (Bloch, [1937] 1991: 77; Bloch, 1986: 248), along with Gauguin, van Gogh and Rimbaud (Bloch, [1937] 1991: 239). Specific to Expressionism is its autonomy of language, a freedom from the criteria of representation which carries, against both a bourgeois desire for harmony and Nazi kitsch, the exposed tensions of a society in ferment.

Bloch draws attention, early in the 1938 essay, to an article by Alfred Kurella (published under the name Bernhard Ziegler) in which Expressionism is attacked as leading to fascism. Bloch sees the banality of this association in Hitler's categorization of Expressionism as degenerate. But it is Lukács' 'Greatness and Decline of Expressionism' (1934) which is Bloch's real target: "Lukács is in fact considerably more cautious ... But the conclusion nevertheless remarks that 'the fascists - with a certain justification - see in Expressionism a useful inheritance for themselves'. Goebbels finds 'healthy beginnings' here" (Bloch, [1938] 1991: 242). Lukács accepts the conscious allegiances of individual Expressionists as non-fascist, and emphasises that their work is not retrogressive, seeing rather "Expressionism and fascism" as "children of the same spirit" (Lukács, (1934) cited in Bloch, [1938] 1991: 242). Bloch criticises Lukács' failure to demonstrate this through cases - he names here Marc, Klee, Kokoschka, Nolde, Kandinsky, Grosz, Dix, and Chagall - and accuses Lukács, in his superficial treatment of literature, of cobbling up his text from the forewords and afterwords of anthologies. But - here there is a similarity with Marcuse's criticism of Surrealism - Bloch also refutes the normalisation of the neo-classical model in orthodox Marxism

(informed by Marx's studies of art history in Germany in the 1840s, and Hegel's identification of Greek classical art as an optimum fusion of form and content denoting a holistic society), in which abstraction denotes a failure of empathy which in turn suggests an unhealthy society²⁰; and in response to Lukács' alignment of Expressionism with fascism sees in the adapted neoclassicism of German heroic realism, examples of which were included in a parallel and as Bloch points out less attended exhibition in Munich in 1937, the cultural apparatus of the Third Reich (Bloch, [1937] 1991: 77-9).

Apart from the defensive elements of his texts on Expressionism, Bloch offers insights here, before developing the theory in *The Principle of Hope*, into the role of culture in giving form to not-yet-conscious insights of a world which is better. His first reference to the Blue Rider artists is not in his essays on Expressionism but in 'Rough night in town and country', in which he sees the artists finding "witnesses to their own topical fantasies" in Murnau (Bloch, [1929] 1991: 49). In 'Expressionism, Seen Now' (1937), he writes, in a typically complex passage which cites the work of fascist sympathiser Gottfried Benn²¹:

Here there is no decay for its own sake, but storm through this world, in order to make room for the images of a more genuine one. Here the will towards change is not confined to canvas and paper ... to artistic material that contents itself with shocking artistically. Here there is most definitely no prevalence of the archaic, brooding, no intentionally lightless and forged diluvial elements as so often in Benn's work, but integration of the No-Longer-Conscious into the Not-Yet-Conscious, of the long past into the definitely not yet appeared, of the archaically encapsulated into a utopian uncovering ..." (Bloch, [1937] 1991: 238).

The forgotten content of consciousness is hope, seen in breakthroughs of language which reveal the decay of capitalism. Bloch includes montage in such ruptures, a term which he uses for Cubist collage, montage in film, and abstraction which retains figurative references: "transplanted, rearranged parts

of the face and world which betray more through this than they could in their old place, this was begun a long time ago in Picasso's work" (ibid); again, in this depiction of social fragmentation: "For as a period of bourgeois decay it is also a period of cracked surface ... as in painting, so in film, the time of a not only subjectively, but objectively possible montage" (Bloch, 1986: 411). Bürger, in his only reference to Bloch, notes his differentiation between montage in late capitalism and in socialism, stating that "Even though the concrete determinations ... are occasionally imprecise, the insight that procedures are not semantically reducible to variant meanings must be held onto" (Bürger, 1984: 79); and Zipes, in his introduction to *The Utopian Function of Art and Literature*, describes Bloch's style of writing itself as montage, in which unexpected conjunctions disrupt familiar readings of reality (Bloch, 1988: xvii). Later in the passage cited above, Bloch refers to the work of Klee, Marc and Chagall as de-reifying the object, bringing subject-matter into a realm of fable, which he sees (like glass painting) as a genuine popular culture which "sought the scream which did not first roar through a golden harp" (Bloch, [1937] 1991: 238). For Lukács, however, this is evidence of Bloch's confusion; he sees Bloch's writing style as Expressionist, and criticises him for identifying Expressionist imagery with reality instead of merely comparing it (Lukács, 1980: 34-5).

Bloch's 'The Problem of Expressionism Once Again' (1940) is brief and less defensive than his response to Lukács, a discursive meditation on art's revolutionary potential. Its subject is the cultural mediation of perceptions of the world, which may be violent or calm. The references range from Villon, Baldung Grien, Bosch and Goya to Picasso, Chagall, Marc and Brecht, setting Expressionism in a proto-history of expressive art. The text opens enigmatically: "The thus affected glance has stopped being direct" (Bloch, [1940] 1991: 251)²². Bloch's main interest (taking up around two thirds of the text) is in abruptly mediated reception; this takes place in the collapse of a society or emergence of a new one. Bloch sees abrupt mediation as necessary

when the old and new diverge, and evident in Picasso's distortions of the figure, whilst the more comfortable broad mediation is possible only after social revolution and the resolution of conflicts, in "a world which has become socialist [and] is no longer full of crises" (Bloch, [1940] 1991: 253), though it is foreseen in Giotto and Dante. He ends: "reality is never unbroken context ... [always] interruption and always still fragment" (Bloch, [1940] 1991: 253). This suggests more than Expressionism's giving visibility to social tensions: modern art's language breaks coherences, and it is this which acts creatively to allow hitherto unpredicted appearances.

Lukács, in 'Realism in the Balance' (first published in *Das Wort* in 1938), argues that changes in society mean older forms of popular art cannot be assumed to retain currency, and that much seemingly popular, or mass, art is not "genuinely popular" (Lukács, 1980: 53), and then, contrasting the work of Mann to novels for the mass market, perhaps an oblique comment on Bloch's interest in colportage (see Bloch, 1991: 153-168), observes that *Buddenbrooks* has been printed in millions of copies, and that "when the masterpieces of realism past and present are appreciated as *wholes* ... their topical, cultural and political value [will] fully emerge" (Lukács, 1980: 56). For Lukács, literature embodies in some cases appropriate understandings of society which contribute to its progressive development; but for Bloch, art is a vehicle for insights of social breakdown rather than development, mirrored in a rupture of art's language, whilst the new forms thus produced convey hope as well as ferment.

CONCLUSION

In his defence of Expressionism, Bloch says little of art's institutions but much of the form it gives to individual vision, though this is contextualized by Bloch's reading of history rather than the intentions of artists. Marcuse, in his

essay on affirmative culture, sees art as generally framed by its conceptual structure (for Bürger, an important insight); similarly, as he demonstrates through cases, art under the occupation is framed by the necessity of resistance. But, taking Bloch's writing on Expressionism, and Marcuse's up to his essay on Sartre (1948), three commonalities appear, though in differing forms and without cross-reference. Firstly, an interest in the rupture of language and languages of rupture: for Marcuse, this expresses the fragmentation of a society characterized by its contradictions, and for Bloch a period of upheaval in which the new is glimpsed. Secondly, for both Bloch and Marcuse, the content of resistance or hope is found in art which expresses the subjective experience of individuals: for Marcuse, a literature of the absurd states a condition without illusion, and that of sensual intimacy negates the total administration of society; for Bloch, it is in Marc's abstraction that the end of unfreedom is glimpsed. And thirdly, despite his interest in folk art and popular literature, Bloch, like Marcuse, looks to art as the site of insights into social transformation.

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 4: VISUALIZING HOPE

INTRODUCTION

The previous chapter contrasted art's affirmative character with its possibility of resistance, saying more of its negation of unfreedom than of its positive agency in social transformation, even the rupture of language seen by Bloch in Expressionism offering glimpses more of social upheaval than of a vision of a new social order. This chapter extends discussion in a more utopian direction, through consideration of Bloch's theory, in *The Principle of Hope* ([1959] 1986), that a better world is brought nearer to realization when hope for it is given form in art. Bloch attributes to hope the status of a deep psychological drive, seeking to rehabilitate utopianism within Marxism by giving it scientific objectivity. Given the scale of *The Principle of Hope*, in three volumes, its treatment here is selective, concerning firstly the viability of the theory, with reference to critical commentaries by Ruth Levitas, Ze'ev Levy, Douglas Kellner and Stephen Bronner (Daniel and Moylan, 1997); then two cases, the utopian moment in history represented by Joachim of Fiore's Third Kingdom, and the anticipation of utopia in Watteau's *The Embarkation for Cythera*; and thirdly Bloch's commentaries on Cezanne, comparing material in *The Principle of Hope* with earlier texts from *Spirit of Utopia* ([1918] in *The Utopian Function of Art and Literature*, 1988). Such glimpses of utopia, the chapter argues, remain useful independently of the viability of Bloch's main theory, but, given the grotesque parody of utopia in fascism, which Bloch sees as reliant on regressive and compensatory fantasies, the chapter finally considers Bloch's explanation of non-contemporaneity in the conditions which support progressive or regressive cultures.

HOPE: OUTLINE OF THE THEORY

The Principle of Hope was begun in 1938 in the USA¹. An early manuscript was rejected as too cryptic (Geoghegan, 1996: 20), and Bloch continued to work on it in the relative isolation of the GDR following his appointment to the Chair in Philosophy at Leipzig in 1949, his first regular employment, at the age of 64. The first two volumes were published in the GDR in 1954-5 for which Bloch was awarded the National Prize, and the three-volume edition by Suhrkamp in Frankfurt in 1959. By then, Bloch's position in the GDR had become difficult despite the reputation which allowed him to publish in the West; his students were arrested for support of Tito's non-alignment policy, he was criticized by the Party leadership as subjectivist, and in 1957 forced to retire from teaching and as editor of the *Deutsche Zeitschrift für Philosophie*, his contributions for the previous year removed from its index (Bloch, [1959] 1986: xxv; Geoghegan, 1996: 24; Ernst and Klinger, 1997: 13-14). Bloch could still travel; in 1961 he was in Bavaria with his family when the Berlin Wall was built, and decided to stay, accepting a guest Professorship at Tübingen. Described by Zipes as "consistently unconventional, unpredictable, and provocative" (Bloch, 1988: xi), Bloch continued to speak for socialism, and in 1968 befriended Rudi Dutschke (Bloch, [1959] 1986: xxvi)².

In the Introduction to *The Principle of Hope*, after a brief reference to the Nazi period in which fear "was mastered in a terrible fashion", Bloch writes:

It is a question of learning hope. Its work does not renounce, it is in love with success rather than failure. Hope, superior to fear, is neither passive like the latter, nor locked into nothingness. The emotion of hope goes out of itself ... requires people who throw themselves actively into what is becoming, to which they themselves belong (Bloch, [1959] 1986: 3).

The passage includes three allusions: to the fascism which remains a spectre haunting Bloch's utopianism; to the of-itself character of hope, as a force requiring action for its realization but not for its existence; and to a process

of becoming which is imminent rather than transcendent. From the first comes Bloch's insistence on an experiential as well as intellectual case for socialism, and need to understand the specific conditions of class and culture in which fascism grows³; and from the second, hope's going out of itself, comes Bloch's implicit argument that whilst evidence of hope is found in its recurrences, the differentiation of hope from fantasy requires an objective basis, bound to its realization in a utopian society. From the third comes Bloch's faith in a concrete, rather than theoretical (abstract), utopia, foreseen in millenarian movements in history, as well as in literary utopias and art.

The Principle of Hope is systematic in its ordering, in keeping with Bloch's belief in the objective culmination of history in a free society: in volume I, hope is differentiated from dream and wishfulness by its anticipation of utopia (parts 1 and 2), and seen reflected in cases of folk and popular culture (part 3); volume II considers anticipations of utopia in millenarian movements and culture (part 4); and volume III sets out the fulfilment of the utopian drive, for which Bloch uses the metaphor *heimat* (part 5):

Once he has grasped himself and established what is his, without expropriation and alienation, in real democracy, there arises in the world something which shines into the childhood of all and in which no one has yet been: homeland (Bloch, [1959] 1986: 1376).

Bronner draws attention to Bloch's eclecticism (Bronner, 1997: 167), but, however diverse the material within each part and however digressive the discussion, the book's organization follows a trajectory of human history which for Kellner corresponds in its division into three volumes to Hegel's progression of subjective, objective and absolute spirit (Kellner, 1997: 81). Levy acknowledges Hegel's influence, but sees a development from the primordial (*Urgrund*) to the eventual (*Endziel*) - to "the ultimate merger of subject and object ... the embodiment of ultimate reality and ultimate meaning" (Levy, 1997: 175-6). Levy draws attention to the originality of Bloch's model, in which true creation takes place in fulfilment, which Bloch

terms *Ultimum*: "Unlike the traditional method of philosophy ... Bloch asserts that life and existence cannot be understood by the question 'where from?;' it is incumbent upon us to understand them by asking 'where to?' and 'what for?'" (Levy, 1997: 176)⁴.

Bloch's opening paragraph in his introduction to *The Principle of Hope* supports this:

Who are we? Where do we come from? Where are we going? What are we waiting for? What awaits us? (Bloch, [1959] 1986: 3)

This, too, states the book's structure: from day-dream through a dawning of utopia in consciousness (volume one); to an awaited world which is better, revealed in cases of millenarianism and art (volume two); and home-coming, awaiting us, the utopian point of departure for history as a process of realizing its end (volume three). Binding the scheme together is Bloch's concept of anticipatory consciousness:

Thus the Not-Yet-Conscious in man belongs completely to the Not-Yet-Become, Not-Yet-Brought-Out, Manifested-Out in the world. And the examination of anticipatory consciousness must fundamentally serve to make comprehensible the actual reflections which now follow, the anticipated better life, in psychological and material terms. (Bloch, [1959] 1986: 13).

Knowledge of the better life is gained through *Vor-Schein*, which Zipes translates in his introduction to *The Utopian Function of Art and Literature* as anticipatory illumination. This occurs in day-dreams, which, unlike night-dreams, allow mediation of their content and are productive in the formation of individual consciousness; from this follows art's utopian function as carrier of these progressively forming illuminations. Zipes summarizes Bloch's position as "art and literature ... are the means through which human beings form themselves, conceive their questions about themselves, and portray the possibility of attaining their objectives" (Bloch, 1988: xxxii).

Such transitions are more than a matter of political economy, and in 'Ideas as Transformed Material in Human Minds, or Problems of an Ideological Superstructure (Cultural Heritage)', Bloch refuses the dualism of base and superstructure: "Economics by itself cannot explain cultural history ... human beings make the economy together with the superstructure ... in turn, the economy and the superstructure together make human beings again in the totality of the subject-object relationship" (from Bloch (1972) *Das Materialismusproblem*, Frankfurt, Suhrkamp, in Bloch, 1988: 32). Bloch argues that elements of a superstructure may return after the disappearance of the base, as in revivals of classicism (in Marx, for instance), and restates an idea from *The Principle of Hope*: "that which remains, even if it is *not yet true* in the mythological, can be the indicated *utopian overtaking* in it ... the sequence of hope - the night-light that cultural consciousness decisively adopted from ... mythology" (Bloch, 1988: 35). Later in the text, he writes of a cultural surplus beyond ideology and class, which "stems from the utopian function in the creation of culture"; the authenticity of cultural production is reciprocally derived from its utopian content. This, for Bloch, is the realism exemplified in the works of Velasquez, Balzac and Tolstoy (Bloch, 1988: 49). Bloch's theory is thus distinct in setting its criterion for authenticity in an anticipated future - as Levy argues, a point of departure at the end of history; and in assigning art a (non-compensatory) presence outside its time⁵. So, if the work of human history is to attain social transformation, art gives form to the anticipation of this better world⁶.

The translation of Bloch's concepts is difficult. In *The Principle of Hope*, where brief, enigmatic openings lead to paragraphs as extended as Adorno's in *Aesthetic Theory*, Bloch uses specific resonances, as his usage of terms such as *Ultimum* and *Novum*. Anticipatory illumination (*Vor-Schein*) differentiates utopian vision from wishfulness in that the object of hope which is glimpsed corresponds to the utopian point at the end of the historical process. This matters because the better life must be differentiated from the compensatory

fantasy of fascism, and from aesthetic displacement or religious transcendence. Anticipatory illumination, then, brings utopia into the present. Levy writes:

It is the will ... to liberate oneself from one's immediate factual surroundings ... It belongs to the very concept of utopia, not merely to predict new possibilities, but to discover those possibilities with which the present reality is pregnant ... By nursing them, people change the reality in which they live (Levy, 1997: 181)

Zipes draws attention to the difference between *Vor-Schein* and meanings for *Schein* (illusion) and *Erscheinung* (appearance), seeing the play on words as typical of Bloch. He suggests a pre-history of Bloch's usage in the differentiation between appearance and illusion in Kant's *Critique of Pure Reason*, whereby appearance forms objects of knowledge in space and time, and illusion seeks to go beyond these norms, being either deceptive or, with rational intention, transcendent⁷. Zipes connects Bloch's reading of Kant to his reading of Hegel, for whom the differentiation of substance and appearance becomes the appearance of essence through *Scheinen* (shining, standing out), as the form of an authentic historical process: "when the shining of being is fully developed, its essence appears and can be known in its phenomenological form", so that knowledge is gained through a dialectical relation of illusion and appearance which is "historical, tied to a given moment, and bound by the totalizing concept that it engenders" (Zipes in Bloch, 1988: xxxv). Utopia, then appears in moments of anticipation which shape awareness of it:

We say of the beautiful that it gives pleasure ... But its reward does not end there, art is not food. For it remains even after it has been enjoyed ... hangs over into a land which is 'pictured ahead'. The wishful dream goes out here into what is indisputably better ... a *shaped* beauty. Only, is there anything more in what has been shaped in this way than a game of appearance? ... In aesthetic ... jingling is there any hard cash, any statement which can be signed? (Bloch, [1959] 1986: 210).

The difficulty is in how the statement for signing is formulated. Bloch writes of Marxism as "the objectively real possibility within process (Bloch, [1959] 1986: 7); but for Geoghegan there is a closure of argument in Bloch's preparedness to use the clarity of his vision of a concrete utopia "as an 'objective' critique of mere 'subjective' visions" (Geoghegan, 1996: 152).

Bloch's work, however, is complex. Geoghegan also writes that Bloch: "was constantly creating new concepts or refining old ones ... Any comprehensive mapping of Bloch's basic concepts would involve plotting his complex shifts in conceptual usage ..." (Geoghegan, 1996: 27). Levy, taking a different view from that derived by Kellner and Zipes from Hegel and Kant, cites the Jewish philosopher Franz Rosenzweig, of whose circle Bloch was part in the 1920s. Rosenzweig, Levy argues, proposes in his book *Star of Redemption*⁸ that redemption "consists of the transformation of the good, looming in the future, into a reality in the present" (Levy, 1997: 177). This seems closer to what Bloch terms "Marxism as a doctrine of warmth" (Bloch, [1959] 1986: 209) than to an intellectual effort to objectify hope, and may enhance the imminence of what is anticipated. Bloch writes of the utopian will that it "wants to see the merely immediate ... and being-here finally mediated, illuminated and fulfilled ... happily and adequately" (Bloch [1959] 1986: 16), and frequently uses images of the everyday, which emphasize this. For example: "The girl who would like to feel radiant ... the man who dreams of future deeds, wear poverty or ordinariness as a temporary skin. This does not cause the skin to be shed, but it does make people grow into it less easily" (Bloch, [1959] 1986: 47), which is sexist but not unlike Lefebvre's idea that liberation is found in moments of creativity within routine (Gardiner, 2000: 74-7)⁹. Such images support Bloch's contention that the content of the day-dream can be educated; but is the process (pre-)determined by an objectively established end-point, or is the end determined by the process, or, following Bloch's argument around base and superstructure, is it a mutual interaction?

ESTABLISHING HOPE

Much of volume I of *The Principle of Hope* is an attempt to establish hope objectively. It begins with brief texts Bloch calls 'Little Daydreams'; like some passages in *Heritage of Our Times*, there is a quality of montage. From the outset, the mood is anticipatory: "I move. From early on we are searching. All we do is crave, cry out. Do not have what we want" (Bloch, [1959] 1986: 21). The next two Daydreams, 'Much Tastes of More' and 'Daily into the Blue', suggest a growing confidence:

But we also learn to wait. Because what a child wishes seldom comes in time. We even wait for wishing itself, until it becomes clearer. A child grasps at everything to find out what it means. Tosses everything aside ... So what is ours slips away, is not yet here.

and

Later we reach out more confidently. Wish ourselves where things are named more clearly ... Play is transformation, though within what is safe and returns ... The boy sallies forth, collects from everywhere what is sent his way ... When he is gazing at a coloured stone many of those things germinate which he later wishes for himself (Bloch, [1959] 1986: 21-2).

Transformation is imaginative play, its adult equivalent work, or art: "the drive towards satisfaction becomes a drive which survives the available world in the imagination" and is associated with a freely roaming gaze which, by not fixing on the given, allows a picturing ahead to take place (Bloch, [1959] 1986: 76). The daydream is foundational because it is insightful and experienced by everyone, and the cultivation of the daydream's imaginative content differentiates it from the involuntary night-dream which Bloch sees, from Freud, as a repository of repressed material: "The unconscious in Freud is therefore one into which something can only be pushed back ... *never a Not-Yet-Conscious*, an element of progression; it consists rather of regressions" (Bloch, [1959] 1986: 56). Bloch notes Freud's theory of sublimation, in which the sex-drive can be "refined into caritas, into devotion to the well-being of

one's neighbour, ultimately of humanity" (ibid) but sees this producing the compensatory fantasies of "the man in the stalls" whose lacks are met when art "provides cloth of gold like a beautiful dream in the night" (Bloch, [1959] 1986: 57). In a later passage he criticizes Freud's *Das Ich und das Es* (1923) for its adoption of repression as the model of the unconscious (Bloch, [1959] 1986: 137).

In part 2 of *The Principle of Hope*, 'Anticipatory Consciousness', Bloch moves to an identification of hope as an urge which is not-yet-conscious, which "posits us as living" (Bloch, [1959] 1986: 45). He extends the model of the drives in Freud, seeing their content as not derived from repression but in an urging which has "been with us ever since we have existed" and is experienced as longing, "the only honest state in all men" (Bloch, [1959] 1986: 45). And whilst, as Bloch writes, "Freud posits the sexual drive as the first and most powerful" (Bloch, [1959] 1986: 51), for Bloch it is the self-preservation drive which "alone might be so fundamental ... as to set all the other drives in motion" (Bloch, [1959] 1986: 64). Bloch seeks to give hope an objective status by constituting it as an extension of this drive.

Freud, in his 1927 New York lecture 'The Question of Lay Analysis' uses a wartime analogy to differentiate the ego (*Ich*) from the id (*Es*): "Think of the difference between the 'front' and 'behind the lines' ... The determining influence was ... the proximity of the enemy; in the case of mental life it is the proximity of the external world" (Freud, [1927] 1962: 106); and whilst in the id, "different urges pursue their own purposes independently" (ibid), in the ego there are conflicts, resolved through organization which tends to unification. Bloch, however, adapts Freud's theory so that urges (drives) can be educated, or shaped, when their objects are identified. That object, for hope, is the end-point of history, utopia. He also adds to the drives identified by Freud an "acquisitive drive", a "record-drive" of the addiction to speed in monopoly capitalism, and, as a false shaping, "the fascist death-drive" (Bloch,

[1959] 1986: 49-50). And, whilst Freud sees psychoanalysis as offering the analysand freedom from replication of the past when resistance to re-experiencing repressed material in consciousness is overcome, Bloch sees some causes of anxiety as socially produced, as in competitive relations in capitalism, and argues that these will be overcome by "militant optimism" (Bloch, [1959] 1986: 198-9). The desire for a world which is better, then, becomes an educated desire in relation to its object: "We never tire of wanting things to improve. We are never free of wishes, or only in moments of delusion ... There are daydreams enough, we just have not taken sufficient notice of them"; but in the previous paragraph, following construction of a "self-extension drive" developed from a relation of the self-preservation drive to the Marxist concept of a rising class, Bloch asserts that "What hovers ahead of the self-extension drive forwards is ... a Not-Yet-Conscious ... a forward dawning, into the New. It is the dawning that can surround even the simplest daydreams ..." (Bloch, [1959] 1986: 77). And, later: "The waking dreams advance, provided they contain real future, collectively into the Not-Yet-Conscious ... or utopian field" (Bloch, [1959] 1986: 113). Hope, then, is the conscious form of a self-preservation drive, and is authentic when its object is the real-future of Marxism.

THE VIABILITY OF HOPE

In a conversation with Bloch in 1964, Adorno refers to his "friend" Bloch as "the one mainly responsible for restoring honor to the word 'utopia' in his early work" (Bloch, 1988: 1). Perhaps this is part of the attempt to "turn" Bloch after his move to the West (Ernst and Klinger, 1997: 6)¹⁰. Levitas sees Bloch's attempted rehabilitation of utopianism as important in face of Marxist dismissals of utopia as "at best irrelevant, at worst a pernicious distraction" (Levitas, 1997: 74), but flawed. Yet Bloch puts much emphasis (through 338 pages of *The Principle of Hope*) on the shaping of hope by its object, and then on definition of that object as the end-point of Marxist history.

Levitas locates the problem in Bloch's differentiation of concrete and abstract forms of utopia: "Abstract utopia is fantastic and compensatory. It is wishful thinking, but the wish is not accompanied by the will to change anything" (Levitas, 1997: 67). She refers to Bloch's concept of the real-possible: "The material world is essentially unfinished and in a state of process ... Concrete utopia ... is within the real ... on the horizon of the real", citing Bloch's own phrase "transcendent without transcendence" (Bloch, [1959] 1986: 146, in Levitas, 1997: 70). This paradox is produced by educated hope, which is praxis-oriented, interventionist, and aligned with Marxism as both a science of conditions and a liberating intention. Educated hope produces a recovery of "the core of concrete utopia from the dross of the abstract elements in which it is embedded" (Levitas, 1997: 70). But, Levitas argues, though educated hope represents a transition which is vital to the rehabilitation of utopia in Marxism, Bloch does not provide criteria by which the content rather than function of abstract and concrete utopias can be understood. Following comparison with the concept of the education of desire derived from William Morris, of whose work Bloch is highly critical, Levitas concludes that epistemologically, Bloch's distinction does not stand: the grounds for the distinction are not precise enough, and to make them so would reveal "the intrinsically political nature of the dichotomy" and undermine "the pretensions of Marxism to absolute verity and scientificity" (Levitas, 1997: 78). Bronner, similarly, writes: "Nor is it clear how Bloch's categories of 'false' and 'true' utopia are ultimately grounded in anything more than taste and goodwill" (Bronner, 1997: 169).

But, while there may be more at stake than taste, ideology for instance, the difficulty is in Bloch's free construction of hope as an extension of the self-preservation drive: that is, hope is established in a way inextricable from discussion of the drives, but that discussion remains speculative whilst Freud's model, however much open to revision within psychoanalysis, is based on his interpretation of cases. The drives, further, for Freud, are un-organized,

mediated by the conscious self in sublimation; Bloch makes a counter proposal that hope is mediated positively through recognition of its object, into a shaped extension of itself rather than a sublimation, but that object (the end-point of history) is, as Levitas argues, also speculative. Bloch's additions to Freud, then, may stretch Freud's model and its categories beyond use, without underpinning this by anything beyond abstractions. The construction of hope from the drives remains problematic, unlike the construction by Freud of other drives: hunger, for instance, has a biological basis distinct from an aesthetics of food, and erotic desire, apart from the varieties of its expression¹¹, is rooted in the need for genes to reproduce - both are necessary to the continuation of individual and species life, and have a material aspect without which they would be meaningless. But hope has as its object a state of social organization; it may be intellectually desirable, but to say it is vital for life is a political judgement¹², which goes back to Bloch's allegiance to a model of history from Hegel and Marx. Bloch quotes the following passage from Stalin's *Economic Problems of Socialism in the USSR*:

Marxism interprets the laws of science ... as those of objective processes, occurring independently of the will of human beings. Human beings can discover these laws, recognize them, investigate them, take them into account in their behaviour, exploit them in the interests of society ... but they cannot overthrow these laws" (cited in Bloch, [1959] 1986: 669)

Bloch seeks to establish hope as like these laws, its concrete form a discovery of its objective existence, and uses a psycho-analytic model to do so because its basis is in a more objective sphere than ideology. But, to return to Levitas' discussion of the dichotomy between abstract and concrete utopias, the point is that the difference *is* political. Once this is accepted, much can be recovered from Bloch's theory, not least from his commentaries on millenarianism and art.

For the avant-garde in France in the mid 19th century, the end of history is, as Levy suggests for Bloch, the point of departure, to the extent that, for Laverdant the direction of history must be known to determine whether a movement is truly avant-garde (Nochlin, 1968: 6)¹³; but it is possible to see this as a negotiated future realized by human intervention (and which can be lost, for the time, without appropriate intervention) without needing to underwrite it with scientific objectivity. Bloch writes, in 'Marxism and Poetry': "Marxist reality means: reality plus the future within it. Marxism proves by bringing about concrete changes that are left open: there is still an immeasurable amount of unused dreams" (Bloch, [1935] 1988: 162). But if these changes are left open, is that not a negotiated rather than a given future? And, if "the wishful road with the landscape it aims for is no richer as a road of hope, but noticeably more lovely and more lively than the unwishful road ... at least among people who are striving from the darkness into the light" (Bloch, [1959] 1986: 112-3), is this so different from an aesthetic judgement?

THE BEAUTIFUL PICTURED AHEAD: JOACHIM AND WATTEAU

Leaving aside Bloch's search for objectivity through psychoanalysis, a utopian content (as political desire) is still present in his texts on millenarianism and art. Bloch writes: "Only the air is readily available, but the soil first has to be tilled, over and over again ... bread grows like leaves on the trees only in dreams. Nothing of this sort exists, life is hard, and yet there has always been a sense of escape, and that it is possible" (Bloch, [1959] 1986: 472). From hardship, arise movements for change, and these are set by Bloch beside literary Utopias such as More's *De optimo rei publicae statu de nova insula Utopia* (1516), which he sees as representing bourgeois aspirations, and Campanella's *Civitas solis* (1623), a celebration of the ordered state (Bloch, [1959] 1986: 515-28). Millenarianism is differentiated from these as imminent utopia, a counter in its socially just content to fascism, but also in its immediacy to bourgeois idealism's displacement of the better world to an abstract realm. For Bloch, chiliasm (radical transformation) is a proto-utopia:

It lured forward with double affinity, and the rejection by the masters attested it. But the fact that the fantasies of the millennium on earth, of the new Jerusalem, could not be eradicated despite the victory of the Church, and that they continually had an inflammatory effect in league with social deprivation, was proved much later, in social revolutionary epochs, by the Münster of the Anabaptists, and above all the Tabor of the Hussites (Bloch, [1937] 1991: 130)

In *The Principle of Hope*, Bloch cites nineteenth-century utopian thinkers and forerunners of socialism, including Saint-Simon, Owen, Proudhon, Fourier and Weitling (Bloch, [1959] 1986: 473-7; 558-61; 569-72; 473-4 / 558-61; 575-8 respectively), but it is Joachim's Third Kingdom - the "most momentous social utopia of the Middle Ages" (Bloch, [1959] 1986: 509)¹⁴ - which offers a direct contrast to the Third Reich.

Joachim sets out three stages of history: that of the Father, like the grass, denoted by the Old Testament, fear and law; that of the Son, like the ears of grain, in the New Testament, love, grace and the Church; and finally that of the Spirit, like the wheat itself, "or the illumination of all, in mystical democracy, without masters and Church" (Bloch, [1959] 1986: 509). The Third Kingdom appears suddenly, an absolute Pentecost, and Joachim does not seek merely to purge the church but to abolish its structures in order to rekindle, as Bloch puts it, an extinguished gospel. Bloch states: "Joachim's greatness consists in having transformed the traditional trinity of mere *viewpoints* into a threefold gradation *within* history itself ... Joachim's chosen few are the poor, and they are to go to paradise in the living body" (Bloch, [1959] 1986: 510). There are no classes, but what Bloch terms "universalized monastic and consumer communism", in an age of the free spirit in which the body "becomes guiltlessly happy ... and the frozen earth is filled with the appearance of a sacred May" (Bloch, [1959] 1986: 510-11). The poor who inhabit the Third Kingdom do so in the present, without a separation of inner from outer life. Citizenship is gained through "perceiving the fraternal spirit

in the inner word", as the Son dissolves into a "societas amicorum" (Bloch, [1959] 1986: 511), and is open, even to Jews. Bloch establishes the Third Kingdom in a history of radical religion beginning in Christ's eschatological preaching, but the significance of Joachim's Third Kingdom is its reality, however brief.

Literary utopias, such as More's, however, retain their utopian content despite being produced in non-utopian conditions (Bloch, [1959] 1986: 515-23). And Watteau's *Embarkation for Cythera* - Bloch cites versions in Paris and Berlin - produced in the decadence of the *ancien régime* by an artist Bloch describes as "excellent but not exactly first-rate" (Bloch, [1959] 1986: 797), also conveys hope, in the form of erotic longing: "the only honest state in all men ... [which] roves around ... [but] must first clearly drive towards something ... becomes a 'searching', that has and does not have what it is searching for" (Bloch, [1959] 1986: 45). It is this anticipatory searching which Bloch finds in the figures awaiting a barque which will bring them in Watteau's paintings to the island of love. He writes that "even its title is clearly utopian" (Bloch, [1959] 1986: 797), and that the work depicts "an archetype of the romantic journey" concealed within its fashionable subject-matter (Bloch, [1959] 1986: 798). The enchanting landscape and the distant mountains which reflect the coming twilight, whilst "invisibly but directly the night of the island influences the movement and fore-pleasure of the picture" (ibid), stand for a dream state, but a day-dream in which desire is shaped, as a model for the shaping of the desired society. Bloch contrasts Watteau's painting to Rubens' *Garden of Love*, a model for Watteau's work, emphasising the almost-there quality of anticipation in Watteau: "And this is exactly why such pictures need a state of suspense, a sail, a cloudy state, a cloaked expectation and its light" (ibid).

Bloch allows himself a lyricism here, not often found in his encyclopedic writing, to argue that utopian content is found even in art produced in and deriving its images from decadent circumstances, in particular that images

evoking a golden age carry a utopian content. In 'On the Original History of the Third Reich', for instance, he writes:

The wish for happiness was never painted into an empty and completely new future. A better past was always to be restored too, though not a recent past, but that of a dreamed-after, more beautiful earlier age. And this golden age was not only to be renewed but also surpassed by an as yet nameless happiness. It seems reasonable to discern in these dreams of the golden age memories of the early commune, especially when remnants of it (like common land) or that which had not yet been lost for too long (like freedom of hunting and fishing) supported the revolutionary praise of primeval times. (Bloch, 1991: 128).

This can be used in contrary ways, for the anticipation of hope in Watteau, but also in a false millenarianism of blood and soil. Bloch argues, like Adorno later ([1969] 1997), that in some cases art makes acceptable what is doubtful, citing the example of the genre of the gothic novel. This constructs a "feeling at home at the crossroads, in the horrors of the night" (Bloch, [1959] 1986: 85); and feeds into blood and soil in conditions, non-contemporaneous with those of hope, which foster it.

If, then, the case of Joachim's Third Kingdom establishes a historical possibility of social transformation, and Watteau's *Embarkation for Cythera* establishes a utopian content in art despite the conditions of its production, both give form to hope, whether or not hope itself is tied to an objectively given end. Bloch's differentiation of concrete and abstract utopias might then be reconstructed as that which is shown to be possible (rather than inevitable), and, in art, that which is shown to speak beyond its circumstances. Both, like the differentiation of progressive from regressive culture (as a framework through which to judge art's utopian or compensatory content), depend on criticism rather than science. When this is accepted, the claim can be recovered from Bloch's theory, in keeping with his defence of Expressionism,

that art conveys social upheaval in its form and subject-matter; and that, as shown in Bloch's writing on Cézanne (discussed below), art can carry the content of a utopian world which is imminent in the most ordinary details of subject-matter, as immediate as day-dream but shaped to a point of resolution, that formal resolution itself standing for the resolution of the utopian idea.

In 'Art and Utopia' (1918), Bloch writes of van Gogh: "Suddenly we are involved, and this involvement is exactly what is painted", and of Cézanne: "For these are no longer fruit ... all that is conceivable in life is to be found here, and if those fruit should fall down to the ground, the world would be set on fire" (Bloch, [1918] in Bloch, 1988: 101). Bloch's commentary on Cézanne in *The Principle of Hope* compares interestingly with that of 1918: Cézanne is now called a painter of "the residual Sunday" (Bloch, [1959], 1986: 813), but this does not mean a Sunday painter (a coincidence in another language), and the Sundays depicted are not bourgeois leisure days but glimpses of utopia. Cézanne is here a painter who "transforms even his still lifes into places in which things are rigorous and sedentary, in which happy ripeness has settled"; he condenses "whole worlds of repose into these small paintings"; and, in a landscape at L'Estaque which Bloch compares with Giotto, "The repose of a settled nature appears ... An agrarian world un-contemporaneous with developed capitalism and its objects arises, a provincial landscape with profoundly viewed extensions into cheerfulness and order" (Bloch, [1959] 1986: 815-6). Bloch's feeling of excitement seems now to be mediated as a sense of harmony¹⁵ through association of Cézanne's paintings with "a reserved Sunday of the world, a utopia which can only still be moulded in bays and the most sparing formal rigour" -a golden age in the everyday, not anticipated as in Watteau but a moment which has arrived¹⁶. This is like Levy's "will ... to liberate oneself from one's immediate factual surroundings" (Levy, 1997: 181) but is at the same time like Bloch's wish "to see the merely immediate ... being-here finally mediated" (Bloch [1959] 1986: 16).

NON-CONTEMPORANEITY

Bloch left Germany on 6th March, 1933, a day after Hitler's assumption of power, learning that his name was on a list of those to be arrested; the following year he and his wife Karola were expelled from Switzerland for resistance activities (Zipes in Bloch, 1988: xviii). Before leaving Switzerland for the USA, Bloch completed the first version of *Heritage of Our Times*, in which he sets out the concept of non-contemporaneity as an explanation of the conditions in which fascism arose. He writes, in 'On the Original History of the Third Reich' (Bloch, [1937] 1991: 117-137), the left's failure to see the appeal of messianism to agricultural workers, the urban proletariat and the provincial lower middle class, noting fascism's appropriation of the left's songs; and in 'Amusement Co., Horror, Third Reich' [1930], observes that fascism began in Munich, the "most organic" German city, with a revival of "age-old images", "a ghostly procession of perverted memories" and a "reinforced echo in the cthonic base which glows so mysteriously" (Bloch, [1930] 1991: 57-8). And in *The Principle of Hope* he states, as here, that regressive day-dreams have a particular appeal amongst the petit bourgeoisie: "The petit bourgeoisie in particular has traditionally been fond of the fist clenched in the pocket; this fist characteristically thumps the wrong man" (Bloch, [1959] 1986: 30-31); similarly in 'Jugglers' Fair Beneath the Gallows', he writes of irrationality as "those wild feelings, that conscious Unconscious, to which Benn gave lyrical, Klages philosophical, and C G Jung medical expression" (Bloch, [1937] 1991: 79). Bloch sees Germany, which unlike France and England had no bourgeois revolution, as "the classical land of non-contemporaneity, i.e. of unsurmounted remnants of older economic being and consciousness" (Bloch, 1991: 106), and argues that irrationality flourishes particularly in industrial towns like Ludwigshafen.

In 'Ludwigshafen-Mannheim', written in 1928 (Bloch, 1991: 191-4), Bloch compares the industrial city of his childhood with Mannheim, with its eighteenth-century castle library (where his first studies of philosophy took

place), across the Rhine¹⁷. 'Ludwigshafen-Mannheim' is the third text in part III of *Heritage of Our Times*, subtitled 'Upper Middle Classes, Objectivity and Montage', which includes Bloch's 1938 and 1940 essays on Expressionism, and includes 'New Corner Window', depicting the constant movement of a modern city, like Simmel's metropolis (Simmel, [1903] 1997: 174-185)¹⁸, yet sordid: "the image of the ugly street ... garish, more bitter" (Bloch, [1928] 1991: 190). Ludwigshafen, founded in 1853, is an industrial centre around the I G Farben chemical works, which produced aniline and soda, and contributed to the Nazi war effort using slave labourers from Auschwitz (Bloch, [1928] 1991: 192 n3). The factory is "the literal true emblem of the town" located on that side of the river "so that the smoke and the proletariat did not drift over Mannheim", adding that "Ludwigshafen ... remained the factory dirt which had been compelled to become a city" (Bloch, [1928] 1991: 192; cited in part in Geoghegan, 1996: 11)¹⁹. Bloch begins enigmatically: "Otherwise the oil smokes more to itself. Or, the shavings only lie where there is planing" (Bloch, [1928] 1991: 191)²⁰. This image of mundane necessity opens a passage on the organisation of labour and profit in capitalism, with workers (planers) in "rented holes", whilst "the masters live with the money" elsewhere in houses "dressed in the old-fashioned style" (ibid). The contrast denotes the contradiction of bourgeois society: "Seldom did one have the realities and the ideals of the industrial age so close together, the dirt and the royally built-in money" (Bloch, [1928] 1991: 192). Bloch adds that new technologies change the map, as when the road from the station replaces that from the countryside, shifting the town's axis, whilst a water tower is disguised as a tankard. But new cities do worse than older, more cosmopolitan cities - the castle in Mannheim is "a beautiful ornament which gave the bourgeoisie standing" (Bloch, [1928] 1991: 192), whilst Ludwigshafen's efforts at science and art are "ridiculous, ... all intercepted by Mannheim" (ibid). Ludwigshafen, still (in 1928) has no theatre, only a monumental fountain in the market square: "it is grey, yellow, white, red, because it is supposed to contain all the kinds of Rhineland Palatinate sandstone", embellished with architectural details "all on

the puniest scale" (ibid). Bloch quips that the fountain is the best Renaissance monument of the nineteenth century, noting another in which the goddess Bavaria offers Ludwigshafen the city crown, whilst Father Rhine pours a trickle of water²¹. Compared with Ludwigshafen, Mannheim is a city of culture and heritage, with "the biggest chateau in Germany ... [a] cheerful and friendly building" (ibid) in which Schiller was once employed.

The discrepancy of cosmopolitan modernity in the older city and the survival of a nineteenth-century social structure in Ludwigshafen suggests to Bloch an explanation for the mass appeal of fascism²² based in class divisions and cultural stagnation. Old dreams are consumed by the petit-bourgeoisie in beer gardens, and conjured in historic images of messianism which constitute compensatory fantasies. Again in 'Amusement Co., Horror, Third Reich', Bloch writes: "the very phrase [Third Reich] already shrouds the petit bourgeois in premonition. Music on the square piano, bands in beer gardens sang out to him, when there had already long been a Kaiser: 'A crown lies in the deep, deep Rhine'" (Bloch, [1930] 1991: 57). The tone makes clear Bloch's contempt for this "Wild West on the Rhine" (Bloch, [1928] 1991: 192); but he argues that Ludwigshafen takes on an importance greater than Mannheim's as an image of historic process. Ludwigshafen is the reality of capitalism: "I G Farben, which founded the city ... now gives it more than ever the pure, raw-cold, fantastic face of late capitalism" (Bloch, [1928] 1991: 193). It is such cities which are more direct representations of economic reality than Mannheim with its mask of cultivation:

... there is [in Ludwigshafen] the most genuine hollow space of capitalism: this dirt, this raw and dead-tired proletariat, craftily paid, craftily placed on the conveyor belt, this project-making of ice-cold masters, this profit-business without remnants of legends and clichés, this shoddy-bold cinema glamour in the sad streets. This is what it now looks like in the German soul, a proletarian-capitalist mixed reality without a mask (Bloch, [1928] 1991: 193).

Other cities contain similar tensions, but not in such a vacuum. Medieval Worms and the nearby vineyards move into a softer focus, as Ludwigshafen states the future determined by the relation of workers and entrepreneurs (Bloch, [1928] 1991: 194).

CONCLUSION

Adorno writes of Bloch's theory of utopia that "the colour [he was] after becomes gray when it becomes total" (Adorno, *Gesammelte Schriften*, vol 11, p248, cited by Tiedemann in Adorno, [1969] 1997:127). Perhaps, as well as the cultural criticism which can be recovered from it, Bloch's commentary on non-contemporaneity offers insights which remain relevant. If the theory of hope fails when the objective basis Bloch seeks to give it appears, as Levitas argues, abstract, his discussion of local cultural and social conditions, and the reciprocity of these, has a concreteness about it. This is interesting when locality itself is an issue, as in Lippard's commentary on art which engages with local histories, ethnicities and conditions, discussed in Chapter 6, and the cases of art practice discussed in Chapters 7 and 8. Bloch's idea of non-contemporaneity is interesting in another way in relation to Gablik's appropriation of what she perceives as pre-Cartesian cultures, also discussed in Chapter 6.

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 5: ARTS'S APORIA

INTRODUCTION

The last chapter recovered from Bloch's theory insights into art's utopian character; discussion of this, and art's agency for social transformation, is extended in this chapter through consideration of the later work of Herbert Marcuse and that of Theodor Adorno.

In his paper for the *Dialectics of Liberation* Congress (1968b), and in *An Essay on Liberation* (1969), Marcuse proposes a liberation from the performance principle. This, following his synthesis of Marx and Freud in *Eros and Civilization* ([1955] 1956), initiates a shift of consciousness leading to the possibility of a libidinization of life, and society as a work of art. Marcuse differs from Bloch in revising Marx through Freud (rather than Freud through Marx), and in the extent to which he re-formulates his position in response to events. He shares with Adorno a perception of late capitalism as a total administration of society - which Adorno, in his commentary on astrology in 'The Stars Down to Earth' (1994), brings to the level of the everyday. Marcuse, in *Counter-Revolution and Revolt* (1972) and *The Aesthetic Dimension* (1978), like Adorno in *Aesthetic Theory* ([1969] 1997), affirms art's autonomy as a space of transcendent criticality, negating the dominant society from within when political change remains distant. Adorno, refusing a closure of argument, sees an unresolvable aporia in which art's aesthetic and social dimensions are mutually limiting, taking art to the brink of silence. The chapter concludes in asking how any of this helps.

ART AND LIBERATION

To begin at the end: Marcuse's point of departure in *The Aesthetic Dimension* (1978) is despair:

In a situation where the miserable reality can be changed only through radical political praxis, the concern with aesthetics demands justification. It would be senseless to deny the element of despair inherent in this concern, the retreat into a world of fiction where existing conditions are changed and overcome only in the realm of the imagination (Marcuse, 1978: 1)¹.

This is not to re-state the argument of the 1937 essay on affirmative culture: art remains a separate category of imagination; but in conditions in which capital has a total command, and the potentially revolutionary class is subsumed in consumption, art's negation of the dominant reality is possible only in a refusal of the norms of that reality. Art's formal development (the integration of form and content in a logic of internal necessity) is the unique vehicle for truth: "its insistence on its own truth ... breaks open a dimension inaccessible to other experience, ... in which human beings ... no longer stand under the law of the established reality principle" (Marcuse, 1978: 72).

The above indicates three linked ideas in Marcuse's late work: art as a category of unique possibility; its liberating content; and a framework which recasts the Freudian model of the reality and pleasure principles to allow liberation from performance of the reality principle. In brief: art ruptures the dominance of the reality principle on which society's repression is based, initiating a new consciousness in which (as an undercurrent rather than superstructure of the economic base) a new value-structure will be built. Marcuse reaches this position systematically between the 1940s and '70s, though he never resolves the problem that the abolition of the dominant society's institutions (which is a prerequisite for the realization of a new consciousness) is itself to be produced by that consciousness.

Marcuse worked, from 1942 until the death of his first wife Sophie from cancer in 1951, for the US Intelligence service, seeing in its investigations of the mentality of fascism a common ground with the psychological studies of the Frankfurt Institute (Katz, 1982: 11-4; 1990: 159-60). After 1945, he worked in the de-nazification programme and investigation of the perceived (to him illusory but to the government necessary) threat of European communist parties, rising by 1948 to acting section chief (Katz, 1982: 139). During this period Marcuse produced his studies of French literature during the occupation, but began to see the totalitarianism just defeated - always a means by which the interests of capital configured cultural and social organization - as taking another, equally total form in late capitalism. Katz, referencing the typescript of Marcuse's 'Some Remarks on Aragon: Art and Politics in the Totalitarian Era' (1945), writes that, for Marcuse, the violent suppression of opposition was less terrifying than its assimilation in the seamless totality of monopoly capitalism, in which even revolutionary art becomes a fashionable commodity (Katz, 1982: 121; 1990: 161, 185 n15).

Art's transgressive potential is preserved as discontinuity with the dominant society. In French literature in the 1940s this takes the form of narratives of intimacy, and in Surrealism, later in Existentialism, of transgressive individualism; but there is also a similarity with Bloch's anticipatory illumination when Marcuse writes of anticipatory memory (*vordeutende Erinnerung*): "the political function of art is the 'awakening of memory, the remembrance of things past'" while art's incompatibility with life "'may promote the alienation, the total estrangement of man from his world. And this alienation may provide the art-ificial [sic] basis for the remembrance of freedom in the totality of oppression'" (cited in Katz, 1990: 163-4). Yet Marcuse differs from Bloch in binding anticipatory memory not to an objective future - seeing in communism no real threat to western democracies (Katz, 1982: 130-5) - but to a joyful, unalienated past retrieved in art.

This past is a state of psyche linked to Freud's pleasure principle but sublimated; art shapes an imaginative world derived not (as for Bloch) from an objectively given end, but from the experience of a pre-sublimated, pleasurable world which survives in the unconscious². Marcuse writes: "According to Freud, the history of man is the history of his repression" (Marcuse, 1956: 11). The idea of liberation from the reality principle which (from Freud) is the mechanism for this repression, is developed by Marcuse in *Eros and Civilization* ([1955] 1956)³. Like Bloch, Marcuse adapts Freudian theory, but unlike Bloch makes no claim for objectivity in place of judgement, stating that the essay employs psychological categories because they have become political, and arguing that Freud's model of instincts and drives is made "in a socio-historical world", and is open to change (Marcuse, 1956: xi and 12)⁴. The text moves from individual repression (ontogenesis) to socialized repression (phylogenesis), tracing parallel histories of the organization of drives in the ego and the development of guilt in society, to a statement, drawing on Freud's *The Libido Theory and Civilization and its Discontents*, of a dialectic of civilization as sublimation:

Culture demands continuous sublimation; it thereby weakens Eros, the builder of culture ... desexualization, by weakening Eros, unbinds the destructive impulses. Civilization is thus threatened by an instinctual de-fusion, in which the death instinct strives to gain ascendancy over the life instincts. Originating in renunciation and developing under progressive renunciation, civilization tends toward self-destruction (Marcuse, 1956: 83).

Marcuse notes objections: that some work is pleasurable, or deploys aggressive impulses; but adds that even a low level of regulation is oppressive when technology reduces the need for work. His conclusion is that society emerges as "a lasting and expanding system of useful performances; the hierarchy of functions and relations assumes the form of objective reason: law and order are identical with the life of society itself" (Marcuse, 1956: 89).

Release from this domination has two aspects: technological progress which ends the economic problem of scarcity, now prolonged only by uneven distribution; and a retrieval of the memory of freedom from the unconscious, where it takes the form of fantasy, through imaginative work (art). Marcuse stresses the historical dimension of Freud's model, in which the reality principle is merely an established form, which will change given technology's reduction of the need for work, and the psyche's conditioning by, as well as conditioning of, social reality. What remains is the memory of pleasure, and Marcuse sees in art a specific function in giving form to "the perpetual but repressed ideas of the collective and individual memory" (Marcuse, 1956: 141). This is like Bloch's concept of a shaped hope which holds true regardless of subject-matter and circumstance, but for Marcuse the anticipated end is in a memory of a psychological time before alienation. But, because the condition in which this takes place is one of unfreedom, Marcuse, citing Adorno's 1949 *Philosophie der neuen Musik* (Tübingen, Mohr), and 1953 'Die gegängelte Musik' (*Der Monat* V, 182), sees art's means as negation; and in a time of the total mobilization of society by capital, as self-cancellation. Adorno develops this position, later, in *Aesthetic Theory*: "Radical art today is synonymous with dark art; its primary colour is black ... Along with the impoverishment of means entailed by the ideal of blackness ... what is written, painted and composed is also impoverished; the most advanced arts push this impoverishment to the brink of silence" (Adorno, [1969] 1997: 39-40).

Marcuse's position in his late work, too, after a period of optimism in the 1960s, draws back to this, though it is first stated in *Eros and Civilization*:

As aesthetic phenomenon, the critical function of art is self-defeating. The very commitment of art to form vitiates the negation of unfreedom in art. In order to be negated, unfreedom must be represented in the work of art with the semblance of reality. This element ... subjects the represented reality to aesthetic standards and thus deprives it of its terror (Marcuse, 1956: 144).

Similarly, Adorno writes:

Every artwork today, the radical ones included, has its conservative aspect; its existence helps to secure the spheres of spirit and culture, whose real powerlessness and complicity with the principle of disaster becomes plainly evident. ... Artworks are, a priori, socially culpable ... Their possibility of surviving requires that their straining towards synthesis develop in the form of their irreconcilability" (Adorno, [1969] 1997: 234).

For Adorno, this is an aspect of art's aporia. For Marcuse, it leads to a view that art's autonomy offers antagonism to the dominant society's norms, though this would seem to depend on an ending of sublimation.

In *Eros and Civilization*, art retains a positive aspect. Following a reconstruction of the myths of Orpheus and Narcissus as archetypes of pleasure and reunification with the natural world (citing Rilke and Valéry), Marcuse sets out, in a chapter titled 'The Aesthetic Dimension', a revision of the dualistic model of his 1937 essay on affirmative culture. This takes the form of a critique of Kant: the duality of high and low knowledges becomes one of intellectual understanding in theoretical reason, and sensuousness in practical reason - a move from definition by application (the beautiful and useful) to one by intrinsic quality. Theoretical reason constructs nature as object through causality, and practical reason the subject's freedom under morality; but nothing from either breaks through into the other, except in a third element of mediation, or judgement. Marcuse argues that Kant provides "the best guidance for understanding the full scope of the aesthetic dimension ... [which] occupies the central position between sensuousness and morality" (Marcuse, 1956: 174, 176)⁵, adding that aesthetic experience is sensual rather than intellectual, yet derives pleasure from cognition of form: "Such representation is the work (or rather the play) of *imagination*. As *imagination*, the aesthetic perception is both sensuousness and ... more than sensuousness" (Marcuse, 1956: 177).

Objections could be made to the idealist formulation on which Kant's critique rests, not least to its supposition of the historically specific, unified subject. But for Marcuse, in 1955, Kant offers a model of lawfulness (order) without law (external regulation), a beginning of an of-itself refutation of the performance principle, equivalent in Marcuse's theory to Bloch's objectivity of hope in his. This underpins art's opening of an imaginative realm unbound to performance of the reality principle. The mediating third element is also a site of reintegration of the psyche divided against itself by the reality principle - a position Marcuse derives from Schiller (Marcuse, 1956: 187). Marcuse's use of idealist aesthetics could, again, be compared with Adorno: "By its form alone art promises what is not; it registers objectively ... the claim that because the nonexistent appears it must indeed be possible" (Adorno, [1969] 1997: 82). Yet Adorno sees a limitation: "The unstillable longing in the face of beauty ... is the longing for the fulfilment of what was promised. Idealist aesthetics fails by its inability to do justice to art's *promesse du bonheur*. It reduces the artwork to what it in theoretical terms symbolizes ..." (ibid). Marcuse alludes to this promised joy, but as a sense of the playful, the joy regained in a new Eros⁶. The transformation of work into play is further enabled by an ending of scarcity, and becomes a reconciliation of sensuousness and reason, and the conquest of time⁷. Out of this, arises a new form of the reality principle in which conflicts between ego and drives, or self and society, are resolved in a non-repressive rationality (Marcuse, 1956: 198). Rather than leading to "a society of sex maniacs" (Marcuse, 1956: 201), the relaxation of the reality principle which redirects libido into toil leads to a spreading of sexuality to all aspects of life, including social relations:

The pleasure principle reveals its own dialectic. The erotic aim of sustaining the entire body as subject-object of pleasure calls for the continual refinement of the organism, the intensification of its receptivity, the growth of its sensuousness. The aim generates its own projects of realization: the abolition of toil, the amelioration of the environment, the conquest of disease and decay, the creation of luxury

... There is sublimation and, consequently, culture; but this sublimation proceeds in a system of expanding and enduring libidinal relations, which are in themselves work relations (Marcuse, 1956: 212).

Marcuse's aspirations for the libidinization of work reflect those of Fourier, and Marcuse achieves, more economically than Bloch, a synthesis of Marx and Freud, with the differences that Marcuse's point of departure is a psychological past, and that he sees the structure of the psyche as both transformed in, and transforming, society. The difficulty is not in a rupture of the concepts used, or differentiation of concrete and abstract utopias, nor a claim for judgement as objective fact, but in the utopianism of a theory predicated on a transformation of consciousness which carries the burden of creating the very conditions it requires in order to occur.

The 1960s, however, was a period of new political forces in the civil rights movement and student protest, and of alternative cultures produced by tendencies for whom, as with the Hippies, a new consciousness was freedom regardless of the dominant society. As The Doors sang, on their album *Strange Days* (c 1967), we want the world and we want it now, and Marcuse was taken up by such new groupings between politics and culture, particularly following the publication of *One Dimensional Man* in 1964. There he argues that as the dominant society subsumes culture, the imperative for art is to construct a meta-language of negation, a position close to Adorno's later in *Aesthetic Theory*. Marcuse sees himself as a cheerful pessimist (Katz, 1982: 165) and in the Introduction to *One Dimensional Man*, sets out the contradictory possibilities of a technologically aided totalitarianism, and its explosion - "I do not think that a clear answer can be given" (Marcuse, 1964: xv). But he retains a belief, from Marx, that theory has a capacity to state what is felt by a mass public, to identify the conditions for change⁸.

In 1965, the year of the first student march against the US war in Vietnam, Marcuse's contract at Brandeis was allowed to lapse (Katz, 1982: 169, 176), and he moved to San Diego, calling for inter-disciplinarity, engaging with insurgent tendencies, and lecturing at both the Free University, Berlin and the *Dialectics of Liberation* Congress at the Roundhouse, London in 1967. Two years later the American Legion attempted to buy out Marcuse's contract from the University, and Governor Reagan pronounced him unqualified to teach. Marcuse ignored the provocations, but in July 1968 was forced into hiding by a bomb threat (Katz, 1982: 174-5). At the Roundhouse - where R D Laing, Paul Goodman and Stokely Carmichael also spoke (Cooper, 1968) - Marcuse introduced the idea of society as a work of art. His paper was titled 'Liberation from the Affluent Society' - defined as one in which productivity and destruction are inseparable: "we can say that the rationality of the society lies in its very insanity, and that insanity of the society is rational to the degree to which it is efficient" (Marcuse, 1968b: 180-1). This brings into focus, particularly for the new left coalition of intellectuals and activists to whom the paper was largely addressed, ideas first stated in *Eros and Civilization*: the totalitarianism of monopoly capitalism; the convergence of work and play; and the re-unification of the realm of necessity with freedom. He begins: "We are dealing with ... liberation ... involving the mind and the body, ... entire human existence" (Marcuse, 1968b: 175); and though he refers to Marxism as positing a biological, sociological and political necessity, the desired liberation is not from need but from affluence, while the force for change is no longer the working class. He continues, contrary to Bloch's claim for objectivity and his own previous remark, that if the qualities of a socialist society seem utopian or metaphysical:

this is precisely the form in which these radical features must appear if they are really to be a definite negation of the established society: if socialism is indeed the rupture of history, the radical break, the leap into the realm of freedom - a total rupture (Marcuse, 1968b: 177)⁹.

But, whilst Marcuse sees discontent in the mass public, and increasing repression in capital's manipulation of life (Marcuse, 1968b: 187), in answer to a questioner in Berlin in the same year, he accepts that he has no answer to the question as to how the necessary abolition of institutions is to be achieved in order that a new sensibility might appear:

You have defined what is unfortunately the greatest difficulty in the matter. Your objection is that, for new, revolutionary needs to develop, the mechanisms that reproduce the old needs must be abolished. In order for the mechanisms to be abolished, there must first be a need to abolish them. That is the circle in which we are placed, and I do not know how to get out of it (Marcuse (1970) 'The End of Utopia' - discussion, p80, cited in Katz, 1982: 184).

But in the affluent society, as Marcuse urges, a shift from quantitative to qualitative change disrupts the performance principle; the forces of capital are already mobilized against this, and the new consciousness is "capable of breaking through the material as well as ideological veil of the affluent society" (Marcuse, 1968b: 183). A convergence of the political and the psychological gives rise to a new structure of psyche - though this remains predicated on a world in which the reality principle is re-moulded in an end of scarcity. Is to see this to be there? Perhaps it was in the alternative cultures of 1967¹⁰. And at this point, Marcuse proposes society as a work of art:

This means that one of the oldest dreams of all radical theory and practice. It means that the creative imagination, and not only the rationality of the performance principle, would become a productive force applied to the transformation of the social and natural universe. It would mean the emergence of a form of reality which is the work and the medium of the developing sensibility and sensitivity of man. And now I throw in the terrible concept: it would mean an 'aesthetic' reality - society as a work of art. This is the most Utopian, most radical possibility of liberation today (Marcuse, 1968b: 185),

The vision is not without a strategy, in a re-visioning of education beyond its institutions, linking reason with imagination, underpinned by a realization that the education system is already a political means of repression (Marcuse, 1968b: 189). This process is to be carried out by the intelligentsia¹¹.

A NEW SENSIBILITY

Marcuse's position in *An Essay on Liberation* (1969) - written in 1968, when he spoke at the Sorbonne and Ecole des Beaux Arts¹², visited Dutschke in hospital, and met Nguyen Than Le, leader of the North Vietnamese delegation to the peace talks in Paris (Katz, 1982: 186) - is that the affluent society generates a biological/psychological need for liberation. This shores-up what was urging rather than demonstration at the Roundhouse and in Berlin, but is a claim as problematic as Bloch's, though expounded in 93 pages. Marcuse begins from an ethical judgement that the affluent society is obscene in producing and exposing "a stifling abundance of wares while depriving its victims abroad of the necessities of life" (Marcuse, 1969: 17); he aligns the affluent society with current sexual permissiveness: "liberalization strengthens the cohesion of the whole. The relaxation of taboos alleviates the sense of guilt [which would otherwise be felt in face of affluence] and binds ... the 'free' individuals libidinally to the institutionalized fathers" (Marcuse, 1969: 19). The fathers appear tolerant, but when violation of taboos goes beyond the sexual, they become false: "they want to redeem their guilt by making us, the sons, guilty; they have created a world of hypocrisy and violence in which we do not wish to live" (ibid). Instinctual revolt becomes political rebellion against which the institutional fathers bring their full force - a view rejected by orthodox communists in Europe, against whose authoritarianism, as much as that of the right, the events of May mounted a challenge (Katz, 1982: 188). But Marcuse's claim that morality has an organic foundation seems superfluous - the acts of the fathers could as easily be explained by political expediency - and is superseded by arguments that affluence is not sustainable, socially or ecologically¹³.

The major part of the book, however, concerns the emergence of a new sensibility for a return of Eros, and an aesthetic ethos:

The new sensibility has become ... *praxis*: it emerges in the struggle against violence and exploitation where this struggle is waged for essentially new ways and forms of life: negation of the entire establishment, its morality, its culture; affirmation of the right to build a society in which the abolition of poverty and toil terminates in a universe where the sensuous, the playful, the calm, and the beautiful become forms of existence and thereby the *Form* of the society itself (Marcuse, 1969: 33)¹⁴.

Though this suggests the anti-art of Dada, or '60s happenings (which he rejects¹⁵), Marcuse references Russian (literary) Formalism of the 1920s, citing Eikhenbaum and Chklovski (Marcuse, 1969: 45-6).

This can be explained in Marcuse's categorization of art as the preserve of the intelligentsia, and in his emphasis on art's autonomy as a necessary separation from the perceptual norms of the dominant society. Marcuse writes of abstract art, Formalist literature and twelve-tone music, that these new forms "dissolve the very structure of perception". He does not say what happens next, only that the new is not yet given, but reiterates that Formalism characterizes art's transformative aspect as transcendence above (rather than documentation of or comment on) the given reality - an insistence on form as content, on artistic perception as an end in itself, which is its capacity to end the replication of deadly systems. Through its autonomy of language, art "works in the established reality against the established reality" (Marcuse, 1969: 46).

This is the paradox encountered in Adorno's, late work. It is uttered here in context of the cultural politics of the cold war, though Marcuse's references to art are mainly literary and European. But it is also in context of Marcuse's previous work, and, just as in his (1937) essay he constructed a history of art's affirmation, so here (1969), he reconstructs a history of beauty, from the

Greek: "The beautiful has been interpreted as ethical and cognitive 'value': the *kalokagathon*; the beautiful as sensuous appearance of the Idea" (Marcuse, 1969: 48). He asserts that in its earliest form, the aesthetic was sensual and pleasurable, an object of unsublimated drives; and proposes the shaping of a new life in solidarity. For those thus engaged, "The beautiful would be an essential quality of their freedom" (Marcuse, 1969: 52). At this point in *An essay on Liberation*, Marcuse resumes his effort to reconstruct the objective basis of revolt, as an alternative to a reversal of socialism's scientificity in mere utopianism (Marcuse, 1969: 55); but in the final section of the essay he returns to an urging which requires no underpinning in its grasp of conditions:

Not regression to a previous stage of civilization, but return to an imaginary *temps perdu* in the real life of mankind: progress to a stage of civilization where man has learned to ask for the sake of whom ... he organizes his society: the stage where he checks and perhaps even halts his incessant struggle for existence on an enlarged scale ... and decides that it is enough, and that it is time to enjoy what he has ... (Marcuse, 1969: 92).

Which sounds like Baudelaire's invitation to a voyage of luxury, calm and voluptuous delight. Or Woodstock¹⁶.

Yet the events of 1968 failed to produce a new society, and if a new sensibility appeared it was not in the spaces of political determination, and Marcuse moves closer to Adorno's resignation to the remoteness of political change. Yet the agenda also broadens, to include, in *Counter-Revolution and Revolt* (1972), the beginnings of an environmental concern. Marcuse characterizes late capitalism as a preventive counter-revolution against liberation; rehearses arguments around qualitative rather than quantitative change in society, and the role of the intelligentsia; and introduces a new emphasis on the dynamics of repression and domination. The relation to environment is mentioned in 'Liberation from the Affluent Society', where the implications of society as a work of art include "the total reconstruction of our

cities and of the countryside; the restoration of nature after the elimination of the violence and destruction of capitalist industrialization" (Marcuse, 1968b: 186), but not expanded on in *An Essay on Liberation* (1969). In *Counter-Revolution and Revolt*, however, Marcuse foresees radical change in the construction - which he states as historically specific (Marcuse, 1972: 59) - of this relation through a new aesthetic sensibility: domination of humans is linked to that of nature, so that an end of one implies that of the other, pollution being one aspect of the enslavement perpetrated by capital (Marcuse, 1972: 61); under socialism, in contrast, men and women will find their potential in cooperation, through a change in individual consciousness; and, in an emancipation of sensuousness, nature, as well as the person, becomes a subject: "If the idea of beauty pertains to nature as well as art, this is not merely an analogy ... it is the insight that the aesthetic form, as a token of freedom, is a mode (or moment?) of existence of the human as well as the natural universe ..." (Marcuse, 1972: 67).

Marcuse, still seeking a way out of the vicious circle of consciousness, uses the phrase cultural revolution to denote a shift in the superstructure of value before that of the economic base, and re-states the outline of his 1937 essay: "At stake is the 'affirmative character' of bourgeois culture, by virtue of which art serves to beautify and justify the established order" (Marcuse, 1972: 92). But, exploitation and repression have become more total, and no socialist culture has appeared. This produces a mass culture devoid of revolutionary consciousness, and, as he encapsulates it, of ordinary prose cut up as poems (Marcuse, 1972: 93-4). Marcuse proposes a return to harmony, to aesthetic order not as repression but as the expression of the idea of a liberated world: "the norms governing the order of art are not those governing reality but rather norms of its *negation* ... of Baudelaire's *Invitation au Voyage* ..." (Marcuse, 1972: 95).

In brief, this ushers in a world of imagination structured by a reunification of intellect and sensuousness, denying the splitting of these in the dominant society, which is not incompatible with Bloch's approach to Cézanne (see Chapter 4 above). In the end, however, in face of a world the unifying force of which is disintegration (Marcuse, 1972: 16), Marcuse falls back on art's perpetual transgressive aspect, a "second alienation" even in harmony, in which art communicates its truth dissociated from alienated society (Marcuse, 1972: 97). This is not a fantasy, but a recollection:

When it attains the primary level ... art violates taboos: it lends voice and sight and ear to things which are normally repressed: dreams, memories, longings - ultimate states of sensibility. Here is no more superimposed restraint: the form, far from repressing the full content, makes it appear in its integrity (Marcuse, 1972: 100).

And in this, contrary to efforts to merge art and ordinary life, as in guerrilla theatre, art must remain itself and of-itself, autonomous, a rebellion which admits no reconciliation with the order of repression. This, in effect, is Marcuse's final position, elaborated in *The Aesthetic Dimension* (1978), the point from which this chapter began.

THE AESTHETIC DIMENSION

In *The Aesthetic Dimension*, Marcuse argues that:

the radical qualities of art, that is to say its indictment of the established reality and its invocation of the beautiful image (*schöner Schein*) of liberation are grounded precisely in the dimensions where art *transcends* its social determination and emancipates itself from the given universe of discourse and behaviour" (Marcuse, 1978: 6).

He continues, following the argument of *Counter-Revolution and Revolt*, that art creates a realm of subversion, representing what is suppressed and distorted in society, refusing the reality principle and with it the notion of art in service of class struggle.

Marcuse's late formulations, in part, oppose Socialist Realism, and his reference in *An Essay on Liberation* to Russian Formalism is to a movement proscribed by Stalin; and in 1978, as in 1972, he sees any class-based art as replacement of one external determinant by another (Marcuse, 1978: 14-16). Marcuse argues that under capitalism art becomes a commodity, yet (in an extension of his position in 1937) subversively retains its potential to move the spectator, asserting another kind of value which cannot be quantified as money. Art's autonomy transcends the mechanics of a market economy, to regenerate what the market stifles. This "opens a new dimension of experience: rebirth of the rebellious subjectivity" (Marcuse, 1978: 7). And, "Art is committed to that perception of the world which alienates individuals from their functional existence and performance in society - it is committed to an emancipation of sensibility, imagination, and reason" (Marcuse, 1978: 9). But the question recurs as to how art realizes the promise it carries. To this Marcuse offers a meta-narrative exemplified in the guiltless guilt of Oedipus (Marcuse, 1978: 24-5), and a shift in consciousness:

But what appears in art as remote from the praxis of change demands recognition as a necessary element in a future praxis of liberation ... Art cannot change the world, but it can contribute to changing the consciousness and drives of the men and women who could change the world (Marcuse, 1978: 32-3).

He adds that in the 1960s, a new vista was opened by sweeping changes in subjectivity and sensibility, but that now this movement toward liberation is encapsulated in history; he then returns (after a discussion of alienation in Brecht) to the assertion that the political struggle "must be accompanied by a change of consciousness ... reason emancipated from the rule of exploitation" (Marcuse, 1978: 36). There is a limitation to this: "art depends on the transmitted cultural material; art shares with it the existing society" (Marcuse, 1978: 41); and is part of extant reality. If it was not, if its codes were too broken, it would carry no communicative capacity. But the limitation is overcome in that, within this reality, art negates through the autonomy of the

dictates of form (Marcuse, 1978: 42), in which the internal organization of a (tragic) play, for instance, is not contingent on the circumstances of reception or production. And, through art's recollections of time past. These recollections are stated, now, not as of an unmediated pleasure principle (as in the 1960s), but as time's irreversibility - "Art cannot redeem its promise, and reality offers no promises, only chances" (Marcuse, 1978: 48), which might lead back to the bourgeois illusion, however beautiful, except, that art *manifests* the antagonism of cognition and experience (Marcuse's categories derived here from Kant), breaking with "both everyday and holiday reality" in a defiance of the imposed totality of a world often represented, as in anti-art, as fragmented (Marcuse, 1978: 49-50). This transcendent dualism is undone in art merged too closely with everyday life, and renunciation of aesthetic form does not cancel the distance.

The work of art can attain political relevance only as autonomous work. The aesthetic form is essential to its social function. The qualities of the form negate those of the repressive society - the qualities of its life, labor, and love (Marcuse, 1978: 53).

Vital to a resolution of the potential contradiction between art for art and the project of radical social change is the autonomy in which, in conditions of unfreedom, art for art is based: art "remains marked by unfreedom; [yet] in contradicting it, art achieves its autonomy" (Marcuse, 1978: 72-3).

This position summarizes the relation of art to society in the late work of Marcuse and Adorno. Three further questions remain, apart from the difficulty in defining a strategy for the realization of a new consciousness when the ending of scarcity foreseen by Marcuse remains distant, and affluence widens differentials of deprivation (Bauman, 1998): the relation of the aesthetic dimension to everyday reality and mass culture; the problem of suffering; and the role of innovation and commitment in art. The rest of the chapter briefly examines these themes, mainly in the work of Adorno.

THE EVERYDAY

Marcuse's approach is to sketch the big picture of a translation of desire into politics. The new is conceived within the old, and comes about in a radical shift of consciousness in society as a whole. This contrasts with Adorno's methodical concern for minutiae. Adorno states, before Marcuse, the sense of a total administration of society under capitalism - from the identification of knowledge as power in Enlightenment, in *Dialectic of Enlightenment* ([1947] 1997) - but instead of a new sensibility, offers detailed exposure of the contradictions of present society. This is contextualized by his rejection of mass culture, which he terms the culture industry on account of its failure to provide a culture produced by or for (rather than to repress) the mass public. In *Dialectic of Enlightenment*, Adorno and Horkheimer state, at the conclusion of the first section:

Today, when Bacon's utopian vision ... has been realized on a tellurian scale, the nature of thralldom that he ascribed to unsubjected nature is clear. It was domination itself. And knowledge ... can now become the dissolution of domination. But in the face of such a possibility, and in the service of the present age, enlightenment becomes wholesale deception of the masses" (Adorno and Horkheimer, 1997: 42).

Their focus is the media of radio, film and popular magazines, though they refer in passing to modernist architecture: "The huge gleaming towers that shoot up everywhere are outward signs of the ingenious planning of international concerns" (Adorno and Horkheimer, 1997: 120). They are critical of claims that the culture industry responds to consumers' needs, seeing providers as dictating choices (Adorno and Horkheimer, 1997: 121-2), and assert that "Real life is becoming indistinguishable from the movies" (Adorno and Horkheimer, 1997: 126), a repressive state of affairs because the movies offer no alternative interpretation for the false reality they present. Further, the culture industry emphasizes style not content, the "secret" of style being "obedience to the social hierarchy" (Adorno and Horkheimer, 1997: 131).

An example of mass culture's repression, demonstrating a totalitarian permeation of the commonplace, is the astrology column in the *Los Angeles Times* (Adorno, 1994: 34-127). Adorno shows the columns to be meaningless as prediction, playing on paranoia, and to exhibit standard patterns concealing norms of social behaviour (Adorno, 1994:123). For instance: the separation of work from pleasure in industrial society, where the pursuit of pleasure is assigned to leisure. Adorno cites a children's poem:

Work while you work, play while you play.

This is the way to be cheerful and gay. (Adorno, 1994: 71)

relating it to the column's demarcation of time between work and play:

The complete severance of work and play as an attitudinal pattern of the total personality may justly be called a process of disintegration strangely concomitant with the integration of utilitarian operations for the sake of which this dichotomy has been introduced (Adorno, 1994: 72).

Adorno examines the column's demarcations, such as the above, in detail. His philosophy of negation, retaining art as a separate category not permeated by such repressions, is for him the appropriate, perhaps only, resistance to capital's domination at every level¹⁷.

APORIA

If negation is art's task, for Marcuse it necessitates form which unfolds of its own momentum (autonomously), as in Greek tragedy; for Adorno it requires exposure of the contradictions in given norms. In both cases there is a legacy from Kant's *Critique of Judgement*:

Fine art must be free art in a double sense: it must be free in the sense of not being a mercenary occupation ... [and] in the sense that, though the mind is occupying itself, yet it feels satisfied and aroused ... without looking to some other purpose (Immanuel Kant (1987) *Critique of Judgement*, Indianapolis, Hackett, p190, cited in Jarvis, 1998:94).

Jarvis maintains that Adorno is tentative in going beyond Kant's concept of disinterested knowledge, for fear of relapse into what Kant dismisses, but that he deploys Kantian criticism against itself, particularly around transcendent meaning. Adorno, Jarvis argues, seeks to recover objectivity in aesthetic judgement, accepting much from Kant, but sees a series of contradictions: for instance, that judgements are made by individuals, whose taste informs them, whilst judgement is still supposed as universal, beyond interpretation. Hence a "central oxymoron of Kant's aesthetics: 'disinterested delight', a pleasure without pleasure' (Adorno, [1969] 1997: 11, cited in Jarvis, 1998: 96). For Jarvis, this introduces the aporia which runs through Adorno's work: beauty both pleases universally without a concept (as form), and is judged universally, implying a content susceptible to such judgement (a concept). He adds "In Adorno's view this aporetic approach ... is to Kant's credit, because it registers a tension which Adorno believes is part and parcel of the artwork itself", seeing it as leading Adorno to the position that art's content cannot be reduced to either reception by an audience, nor the artist's intention (Jarvis, 1998: 96).

Adorno, further, in keeping with the principle of critical theory, puts Kant in history, his transcendent aesthetic a product of Enlightenment (Zuidervaat, 1991:131-2; Jarvis, 1998: 97). And whilst the aporia of judgement may characterize and condition the whole of Adorno's theory as much as Kant's, Adorno's material relates to the critical possibilities of art in the 20th century, after the shift from bourgeois liberty to the total administration of society, in face of the threat that art, too, is another commodity, another compensation. Adorno writes, at the outset, of a "reconciling glow" enfolding the world, which is "repugnant" and locates art "among those Sunday institutions that provide solace" (presumably religion, but not Judaism). But - "These clichés rub against the wound that art itself bears" (Adorno, [1969] 1997: 1-2). The aporia, like a wound which does not heal, of which *Aesthetic Theory* is an elaboration, is then stated: as art withdraws from theology to the secular

(without which it would not have developed) it offers consolation - "shorn of any hope of a world beyond" which "strengthens the spell of that from which the autonomy of art wants to free itself" (Adorno, [1969] 1997: 2). By working of-itself, art transfers this autonomy to the world in which it is produced. And if, by implication, the world depicted unfolds in the same inevitable way as form in art, then the fate from which Enlightenment offers release returns. This is an aspect of art's self-cancellation, yet not a rejection of art, its role being to show such contradictions.

Later in his theory, Adorno moves to a literary form of the aporia consequent on art's autonomy: autonomy is located in bourgeois consciousness, a function of the bourgeois claim to freedom; but art becomes, at the same time, socially integrated in the modern form of the novel, in which the typology of the chivalric epic is replaced by a freedom of narrative development which appears in the guise of reality. Free from stylization, "the relation of content to the society from which it derives at first becomes much less refracted" (Adorno, [1969] 1997: 225), as in *Don Quixote*¹⁸. But art is social not only because it is socially produced and derives its material from social life; it becomes social "by its opposition to society ... as autonomous art" (ibid), in its refusal, that is, of utility in a utilitarian society. Thus it "criticizes society by merely existing", yet its distancing of reality leaves society undisturbed: "radical modernity preserves art's immanence by admitting society only in an obscured form, as in the dreams with which artworks have always been compared" (Adorno, [1969] 1997: 226).

This, reminiscent of Marcuse's 1937 essay, is one of many formulations in *Aesthetic Theory* of art's aporia; but Adorno does not argue against art's inevitable sublimation of reality, his rehearsals of its aporia being more an acceptance of what remains in a world of total administration. Not much, but what there is, when the worst option is a closure of the argument.

Art's aporia, for Adorno, could be generalized as: art's aesthetic and social dimensions are mutually diminishing; this does not make art impossible, only compromised, limited in its revolution. At the beginning, Adorno argues that efforts to grant art a social function are doomed: "It is uncertain whether art is still possible; whether, with its complete emancipation, it did not sever its own preconditions" (Adorno, [1969] 1997: 1). So: "Art must turn against itself, in opposition to its own concept, and thus becomes uncertain of itself" (Adorno, [1969] 1997: 2). In *The Aesthetic Dimension*, Marcuse states, similarly: "The aesthetic form is essential to [art's] social function. The qualities of the form negate those of the repressive society - the qualities of its life, labor, and love" (Marcuse, 1978: 53), but then undermines idealist critiques of art in response to history, writing next that Hegel's proposal for a true reality beyond sensation and externality fails in face of Auschwitz and My Lai: "is this entire world supposed to be 'mere illusion' and 'bitter deception'?" (Marcuse, 1978: 55). At this point, Marcuse's argument converges with Adorno's in *Aesthetic Theory* on art's relation to suffering.

Art, Marcuse states, withdraws from such realities, sublimating them in aesthetic form; and in the enjoyment offered by catharsis, it is "inexorably infested with this guilt" (Marcuse, 1978: 55). In *An Essay on Liberation*, he similarly writes: "The horror of the crucifixion is purified by the beautiful fact of Jesus dominating the beautiful composition" and asked "was the Parthenon worth the sufferings of a single slave? Is it possible to write poetry after Auschwitz?" (Marcuse, 1969: 50). Further, everything is returned to order in catharsis, whilst in reality fear goes unabated: "This is perhaps the most telling expression of the contradiction, the self-defeat, built into art: the pacifying conquest of matter, the transfiguration of the object remains unreal - just as the revolution in perception remains unreal" (ibid). In which case, what becomes of that new consciousness which carries the burden of creating for itself the conditions for its coming into being?

Sublimation is inescapable. Adorno writes: "The artwork is not only the echo of suffering, it diminishes it; form, the organon of its seriousness, is at the same time the organon of the neutralization of suffering. Art thereby falls into an unsolvable aporia" (Adorno, [1969], 1997: 39). The specific case which brings the problem into focus is, as Marcuse also indicates, Auschwitz. Jarvis summarizes: "Auschwitz and Hiroshima announce the possibility that this entanglement of self-preservation and self-destructiveness may yet finish off the species entirely" (Jarvis, 1998: 83). But the concern is also cultural: in 'Cultural Criticism and Society' (in *Prisms*, Adorno, 1981: 17-34), Adorno writes: "To write poetry after Auschwitz is barbaric" (p34). But his treatment of this issue does not end there, is not a prohibition, or proscription of a type of poetry, but alludes to the problem of critique (rather than art) in face of a total extinction which undermines enlightenment. Adorno precedes the above by saying: "Neutralized and ready-made, traditional culture has become worthless today ... worthless trash ... The more total society becomes, the greater the reification of the mind ... Even the most extreme consciousness of doom threatens to degenerate into idle chatter. Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism"; in other words, the possibility of the Holocaust as artefact. He then states, forlornly "And this corrodes even the knowledge of why it has become impossible to write poetry today" (Adorno, 1981: 33-4). What is at stake is the possibility of a meaning which does not negate the negation. And perhaps there is no release. Thomas Huhn argues that the valorization of suffering is inherent in sublimation: "sublimation claims that it can pay the bill for suffering and death. This reconciliation with the status quo is thus the effacement of suffering"; but, he continues, this amounts to an effacement of the dead themselves, whose only claim is redemption (not cancellation). From this, Huhn argues that art which seeks to redeem suffering is dependent on it, and that Adorno's remarks on art after Auschwitz concern the impossibility of redemption not of suffering but of extinction - an effacement which cannot be answered, in which nothing is left to redeem (Huhn, 1990: 292-3)¹⁹.

The most evident aspect of art's failure in face of suffering is suffering's adornment in the beautiful image, through which aestheticization it is rendered acceptable. Adorno writes:

Art therefore falls into an unsolvable aporia. The demand for complete responsibility on the part of artworks increases the burden of their guilt; therefore this demand is to be set in counterpoint with the antithetical demand for irresponsibility. The latter is reminiscent of an element of play, without which there is no more possibility of art than of theory (Adorno, [1969] 1997: 39).

At one level, the argument is straightforward: when art depicts suffering it lends it beauty or order (form), mediating it in structures which of themselves deny the disorder to be stated; this makes the suffering depicted bearable, or beautiful, in its representation. Adorno cites a parallel argument, in the depiction in archaic and traditional art of the ugly, which opposes, but is also integrated by, art's rule of form in "a Hegelian topos" that beauty follows "the tension that results" from an equilibrium of beauty and ugliness (Adorno, [1969] 1997: 46) - the kind of idealism refuted by Marcuse (1978: 55), for whom making bearable is not acceptable, in which case art which seeks an end to suffering defeats its purpose. And, for Adorno, in face of the unbearable, which goes beyond what can be rationalized, to make suffering bearable either denies its reality, or produces barbarism.

There is, as Adorno emphasises, no way out of the contradiction. But this does not prevent his contribution to an intellectual culture (in which complexity is retained to avoid misappropriation), nor his affirmation of cases of art on an edge of nothingness. He alludes, for instance, to a residual criticality in Beckett: "Art, even as something tolerated in the administered world, embodies what does not allow itself to be managed ... Greece's tyrants [the 1967 junta] knew why they banned Beckett's plays ... Asociality becomes the social legitimation of art" (Adorno, [1969] 1997: 234). For Adorno, an end of suffering is not art's purpose anyway. Rather, art must, to state freedom,

refuse any role within its institutional structures²⁰. Art's social role is not educative but a non-imitative reproduction of social development, in which it reveals social form as it is, in contrast to the dominant culture's efforts to conceal contradiction²¹; and if it touches silence, the tensions of near-silence speak of the bleak reality and its unacceptability.

Marcuse takes a slightly different route, arguing in *The Aesthetic Dimension* that the inescapability of sublimation in art does not offer release from the responsibility to manifest that which survives Auschwitz; it requires, rather in defiance, to show the other of history. Though joy is more fleeting than sorrow, art expresses "the reconstruction of society and nature under the principle of increasing the human potential for happiness" (Marcuse, 1978: 56). Marcuse retains a utopianism whilst Adorno withdraws to rehearsals of art's aporia. Perhaps this explains why Marcuse spoke at the Sorbonne and Ecole des Beaux Arts in 1968, whilst Adorno, in Frankfurt, called in the police (see Chapter 4, note 2).

INNOVATION AND THE NEW

Adorno's *Aesthetic Theory* interweaves art's aporia with its autonomy. The latter was previously asserted in his disagreement with Lukács in 'Reconciliation under Duress':

Art does not provide knowledge of reality by reflecting it photographically ... but by revealing whatever is veiled by the empirical form assumed by reality, and this is possible only by virtue of art's own autonomous status. (Adorno, [1961] 1980: 162)

Adorno argues that art, by definition, is autonomous, but remains rooted in the human agency of its production. Art appears to stand for itself, whilst representing, in its autonomy, the autonomy claimed by the modern subject. In *Aesthetic Theory*, there are (at least) two aspects to this: art's quest for the new as a means to antagonise the dominant reality; and art's commitment, not in class struggle, but in intellectual intervention in the conditions for change.

On the first, Adorno writes that "Scars of damage and disruption are the modern's seal of authenticity; by their means, art desperately negates the closed confines of the ever-same; explosion is one of its invariants" (Adorno [1969] 1997: 23); adding, immediately, that this modern myth is turned against itself, in a vortex of the instantaneous - "the shock that lets nothing inherited go unchallenged" (ibid). Bürger is critical of this identification of the new in art as resistance to art's commodity status, arguing that this supposes an observer for whom such discernment is possible, citing Warhol's soup cans (1962) as resistant to the commodity society "only for the person who wants to see it there" (Bürger, 1984: 61). Adorno makes no mention of Warhol; Bürger's point, however, is that Adorno's strategy, rather than the detail of its exemplification, is wrong: when the new in art reproduces the commanding new of commodity production, it is not, as Adorno argues, a negation, because "the category of the new is not a substantive but an apparent one ... If art adapts to this most superficial element in the commodity society, it is difficult to see how it is through such adaptation that it can resist it" (Bürger, 1984: 61). He accepts that Adorno sees an aporia: "No general judgement can be made whether someone who does away with all expression is the mouthpiece of reified consciousness or the speechless, expressionless expression that denounces that consciousness" (Adorno (1970) *Ästhetische Theorie*, Frankfurt, Suhrkamp, p179, cited in Bürger, 1984: 62), but concludes that no criteria are available through which to differentiate the faddish from the historically necessary.

But the message is in the shock of rupture itself:

If all art is the secularization of transcendence, it participates in the dialectic of enlightenment. Art has confronted this dialectic with the aesthetic conception of antiart; indeed, without this element art is no longer thinkable (Adorno, [1969] 1970: 29).

COMMITMENT

On commitment, Adorno offers another paradox, that art's praxis is in its antithesis to society when this becomes irreconcilable. This contrasts to the "empty time filled with emptiness" purveyed by the culture industry - "which does not even produce false consciousness" - and operates at a meta-level, not simply seeking to correct unpleasant situations but aiming at "the transformation of the preconditions of situations" (Adorno, [1969] 1997: 246). As example of commitment, Adorno cites Brecht, whose plays convey the obvious messages - "that the rich are better off than the poor", and so forth - but, are effective in their quality of the anti-illusory, thereby breaking "the unitary nexus of meaning" (Adorno, [1969] 1997: 247)²². Something can be thus recovered from Adorno's aporia: a paradox in which art negates itself as a negation of the dominant society:

Art keeps itself alive through its social force of resistance; unless it reifies itself it becomes a commodity. Its contribution to society is not communication with it but rather something extremely mediated: It is resistance in which, by virtue of inner-aesthetic development, social development is reproduced without being imitated (Adorno, [1969] 1997: 226).

Zuidervaart argues that Adorno sees art's political role in its contribution to the formation of a new consciousness, yet gives no attention to, for instance, the impact of *Guernica* either at the World Fair or in the museum, because the truth-content of artworks is integral to their form (not reception), in a world in which the political and aesthetic are mutually conditioning (Zuidervaart, 1991:138-9). Jarvis also maintains that Adorno sees criticality only in art which does not efface its truth in service to a political programme. He cites art's relation to capitalism, in which an imposed loss of individuality is concealed by naturalism, but exposed by modern art, which "has become abstract because it senses the need to imitate this loss of experience" (Jarvis, 1998: 122).

CONCLUSION

How does this help? Or, as Geoffrey Hill writes at the end of *Funeral Music*, after an image of unfeeling spheres in which all echoes of suffering and desire are the same:

... Then tell me, love,
How that should comfort us - or anyone
Dragged half-unnerved out of this worldly place,
Crying to the end 'I have not finished' (G Hill (1968) *King Log*,
London, Deutsch, p8).

Raymond Williams, in a lecture delivered in Oxford in 1986 (Williams, 1989: 163-176) shares with the Frankfurt School a sense of the limitation of conventional Marxist approaches. Citing "the now familiar model: of the arts on the one hand, the social structure on the other", he states "the types of theory developed from this model were not especially useful ... the immensely influential 'base and superstructure' version ... [and] the various versions of an elite" (Williams, 1989: 165). He sees Marxism's generalized attribution of class consciousness and mapping of economic structures onto art as ignorant of the specifics of practice, citing Medvedev, Voloshinov and Bakhtin:

For what had been seized was the problem of specificity ... What this group moved, correctly, to try to identify were the real gaps then left [between formalism and the application of Marxist categories to cultural production]: the actual and specific relations between these practically unconnecting dimensions (Williams, 1989: 166).

Marcuse seeks to answer the limitation of Marxism's treatment of art by introducing the concept of an undercurrent to the base, but, in *An Essay on Liberation* (1969), defends the Formalism which, as Williams notes, Medvedev and Bakhtin criticize as an a-historical reduction of creativity. For Marcuse, abstraction transcends circumstance to break the "unquestioned familiarity which operates in every practice, including the revolutionary practice" (Marcuse, 1969: 46), while for Williams this kind of argument is

"enclosing, self-cancelling theorization" (Williams, 1989: 169)²³. He reiterates Medvedev and Bakhtin: "Works can only enter into real contact as inseparable elements of social intercourse" (Bakhtin M, Medvedev P (1985) *The Formal Method in Literary Scholarship*, p171, in Williams, 1989: 176).

Is the autonomous aesthetic to which Adorno and Marcuse allude devoid of social intercourse? Is that found only in mass culture, the subject-matter of cultural studies? Or are the differences between Williams and the Frankfurt School derived from their own histories? Whilst Adorno and Horkheimer write of a culture industry of mass delusion (Adorno and Horkheimer, [1947] 1997), Williams, born (1921) a year before Marcuse completed his doctorate on the German *Künstlerroman*, sees new media as complementing cultural theory through the specifics of practice. Whilst Adorno and Marcuse retain the category of art as a zone for criticality - a safe house - Williams sees analysis of such factors in cultural studies as a route to liberation from their tyranny, whilst forms such as film and popular music (including jazz) problematize categories of high and low art. In a different way, Marcuse's proposed transformation of society through libidinization - society as a work of art - also goes beyond high and low culture, such distinction being obsolete in a sensibility which spreads to everything. But, whilst this remains an interesting, model, despite the failure of revolt in 1968, and its proposed agency for an intelligentsia is not incompatible with the role Williams assigns working-class intellectuals (who played a significant role in the development of cultural studies), the problem remains as to how a libidinization of work and life will happen. Williams' view of the self-cancelling aspect of some kinds of theory remains useful, too, not least as a corrective to utopianism which remains conceptual, and he sets out categories which problematize the Frankfurt School's insistence on an oppositional, negating Modernism (as noted in the general Introduction). For Williams, Modernism has an economic base in its independence from art's old institutions, whilst the avant-garde is oppositional; this produces a mutual antagonism within progressive art movements, for

whom that economic independence might be complicit in an affluent society. At the same time, the Frankfurt School's emphasis on art's autonomy is an extension of the transcendence of idealist aesthetics, from Kant, which also takes on an oppositional quality. One question arising from this is whether form itself, as expression of an autonomous logic, can oppose the dominant reality, or whether Marcuse's first formulation of affirmative culture ([1937] 1968a) still holds.

Perhaps one way forward, like Bloch's abrupt mediation (Bloch, [1940] 1991: 251-3), is, from Adorno, the project of art as exposure of contradiction, the rupture which undermines the dominant, seamless society's attempt to pretend that all is well. This is of enormous potential importance, offering a third strategy between complicity and resistance: that of creating transparency, of stating reality as it is, rather than as it is required to be.

The question remains, still: does even this modest project aestheticize the objects of its critique? What remains of the earthiness in the village fiddler's music when it becomes Music?

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 6: SOCIETY, ENVIRONMENT, LOCALITY

INTRODUCTION

The last three chapters examined art's utopian content, the relation of its aesthetic and social dimensions, and the aporia inherent in the sublimating aspect of the aesthetic. This chapter resumes investigation of art criticism, preliminary to discussion of art practice in Chapters 7 and 8.

By the 1990s, public sculpture was commonplace, and the agendas addressed by the participatory practices of new genre public art and its criticism encompassed environmentalism as well as social justice (Lacy, 1995). Concern for the environment takes different forms in Suzi Gablik's *The Reenchantment of Art* (1991) and Lucy Lippard's *The Lure of the Local* (1997). Gablik calls for an art of social and environmental healing in a reverse of Cartesianism; Lippard emphasizes narratives of place and diversity. Whilst Cork (1995) and Phillips (1988) accentuate, respectively, art's aesthetic and social dimensions, Gablik and Lippard propose regressive and progressive strategies. Gablik's call for a reenchantment of art is seen in the light of the critique of rationality in *Dialectic of Enlightenment* (Adorno and Horkheimer, [1947] 1997), and Bloch's critique of false millenarianism (1991). Both Gablik and Lippard project new sensibilities, for Gablik in a connective aesthetics, for Lippard in awareness of place, and these are considered in relation to the problem (in Marcuse's Berlin lecture, 1967) of how the new is realized within the existing. Whilst Gablik appropriates shamanism as entry to another world, for Lippard, engagement with locality reveals a world already here; the question is then how moments of liberation within the ordinary are recognized.

A DISENCHANTED WORLD

Gablik, in *The Reenchantment of Art* (1991), asserts that Cartesian rationality produces the world's desecration (its loss of sacredness and its pollution): "We live in a toxic culture, not just environmentally but spiritually as well" (Gablik, 1991: 24). Modernism is identified with masculinity, to which the alternative, a connective aesthetic, is demonstrated in participatory art practices¹. Gablik sees her readership as non-specialist, writing in *Has Modernism Failed?* that she wishes "to bridge the gap in understanding ... between people outside the artworld and those within it" (Gablik, 1984: 16)²; and on *The Reenchantment of Art* that "My book, as I saw it, was giving voice to what was 'in the air'" (Gablik, 2000a: 42). The disenchantment she sees "is not simply a matter of the intellect; by now it has been woven into our personalities" (Gablik, 1991: 46). Marcuse (1969) sees a shift in the constitution of the psyche in a future ending of performance of the reality principle (see Chapter 5); but for Gablik the view is retrospective and the way out a refutation of Cartesianism:

In our present situation, the effectiveness of art needs to be judged by how well it overturns the perception of the world we have been taught, which has set our whole society on a course of biospheric destruction. Ecology ... is the only effective challenge to the long-term priorities of the present economic order. I believe that what we will see ... is a new paradigm based on the notion of *participation*, in which art will begin to redefine itself in terms of social relatedness and ecological healing ... different activities, attitudes and roles than those that operated under the aesthetics of modernism (Gablik, 1991: 27).

The phrase "art will redefine itself", perhaps unintentionally, affirms art's autonomy, and the passage raises further difficulties: whether art is therapeutic; whether the new paradigm arrives through art's instrumentality, or of itself; whether a return to a pre-rational society is possible or desirable; and whether Gablik reproduces the dualism of the model she refutes. These difficulties are examined through the cases as well as argument of the book.

ART AND HEALING

Gablik's call for an art of social and ecological healing presupposes that art is therapeutic. The assumption is also that what is to be healed is more than degradation of the land - a deep psychological sickness: "we seem to have lost that capacity for sharing consciousness with the universe" (Gablik, 1991: 82), this consciousness being associated with sacred sites. Sickness is also alienation in a competitive society:

Healing requires bringing forth precisely those capacities of understanding, trust, respect and help that have been suppressed - choosing to feel compassion instead of detachment. Care and compassion do not belong to the false 'objectivism' of aestheticism, nor to the value-free art that is devoid of practical aims and goals.

Care and compassion are the tools of the soul ... (Gablik, 1991: 178).

Amongst the artists profiled is Dominique Mazeaud, who began in 1987 to walk the dry bed of a river in Santa Fe to collect litter, healing the river. Mazeaud walks sometimes with friends, sometimes alone, engages in conversations about litter (Gablik, 1991: 119 and 122), and keeps a diary of the work in which she writes of rivers as a metaphor for humanity: "All rivers are connected ... People function in the same way" (cited in Lacy, 1995: 263), and of finding a site for prayer at the beginning of her walk: "I see what I am doing as a way of praying" (cited in Gablik, 1991: 119). Gablik quotes seven diary entries from a period of a year, with references to the sacred (water), river-musings (called riveries), and practicalities (103lbs. of glass collected in 14 hours). Mazeaud moves from idealization to realization: "Two more huge bags I could hardly carry to the cans ... I don't announce my 'art for the earth' in the papers ... All alone in the river, I pray and pick up, pick up and pray" (cited in Gablik, 1991: 121). Gablik notes Mazeaud's refusal to compete in a masculine world, and her evolving relation with the river as a vehicle for meditation, lending the practice a quality of ritual³.

In a conversation with psychologist James Hillman, Gablik later remarks that art's effectiveness is restricted, but that some projects make a difference "helping a few homeless people, or healing some environmentally sick place" (Gablik, 1995: 192). Hillman questions whether Mazeaud's work is art or has a use-value, and, if it is art, how it differs from art produced in a studio: "You say yourself that it's not really even meant to clean the river; it becomes a devotional ritual" (ibid). Hillman notes that Mazeaud's conversations with passers-by are a by-product rather than part of the work's intention, and that the artist undertakes the ritual for herself, "not doing it as a spiritual discipline in the manner of a desert monk" (Gablik, 1995: 194-5).

The healing, then, applies to the artist rather than the river, and is located in the terrain of art for art's sake which Gablik, in the passage cited above, and in *Has Modernism Failed?* (Gablik, 1984: 20-1), sees as a turning away from social reality. Benjamin, in 'The Work of Art in the Age of Mechanical Reproduction', argues that the aura of the work of art is preserved in the ritualized acts of its display, leading to a "theology of art for art's sake, from which purism denies art any social function" (Benjamin, 1973: 226), a classification appropriate to Mazeaud's ritualistic work. The point, however, is that Gablik, in her commentary, lends emphasis to this aspect of Mazeaud's work within a narrative of reenchancement. Phillips, in contrast, writes in 1995:

Public art cannot mend, heal, or rationalize a nostalgia-driven desire to return to less volatile times. It can, however, provide routes to new conceptions of community so that the fragmented elements of personal experiences and the epic scale of urban dramas collaborate to define a contemporaneous idea of public (Phillips, 1995c: 70).

Which suggests engagement with social and cultural conditions, rather than withdrawal⁴.

THE NEW PARADIGM

This leads to the second difficulty: the means by which the new paradigm "in which art will begin to redefine itself" (Gablik, 1991: 27) is realized. This parallels Marcuse's difficulty that liberation requires the abolition of old structures, for which a prerequisite is acceptance of the need for that abolition to take place, whilst recognition of the need is itself an element of liberation (Marcuse, 1970: 80). Gablik has two solutions: new meta-narratives; and a new, shamanic consciousness. She cites psychologists David Feinstein and Stanley Kripner (listing their *Personal Mythology: The Psychology of Your Evolving Self*, 1988), that existing mythologies are destructive, adding: "For a long time now, the cultural coding of modern Western civilization has centered in notions of dominance", and that art's institutional structures are complicit in keeping "the ball of patriarchal high capitalism rolling" (Gablik, 1991: 117). Against this, Gablik asserts: "to be able to see our own practice as actively contributing to the most serious problems of our culture requires a change of heart" and that "Our only hope is to construct a very different sort of integrating mythology" (Gablik, 1991: 118-9). If social acts are governed by social myths⁵, then the construction of a new myth will itself transform society, the only difficulty being addiction to the industrial principle and its products when "Capitalism and free enterprise have so influenced the psychological needs of all of us in this society through their mythologies of competitive individualism" (Gablik, 1991: 119). At this point the narrative moves into Gablik's account of Mazeaud (above). The model of a new myth, however, produces the difficulty (like Marcuse's vicious circle) that the myth which dissolves addiction must first be created within an addictive society, in response to which Gablik sees art as posing an individualistic alternative, as in Mazeaud's ritual of walking.

This is the myth, in effect, of the autonomous, modern artist, able to see beyond the dominant culture⁶ - though Gablik opposes that autonomy, translating it into a fantasy of the shaman.

Gablik introduces the idea of a myth of touch as a narrative of connectedness. She states, citing David Levin's *The Body's Recollection of Being: Phenomenological Psychology and the Destruction of Nihilism* (1985), that "were we to modify our way of relating to the things we touch and handle, a radically new social order might actually come into being" when masculinist gestures of power are reversed in "reciprocal touching" (Gablik, 1991: 71). This requires an empathic way of thinking, which Gablik demonstrates through the work of Mierle Ukeles. In *Touch Sanitation* (1979-80), Ukeles walked the five boroughs of New York to shake the hands of garbage collectors, overcoming the taboo on the part of waste producers on touching those who handle dirt⁷. Ukeles and a sanitation worker are quoted: "The piece is about healing bad feelings and the worker's sense of isolation"; and "Sanitation men are not like a bunch of gorillas. Some of us have college degrees. Mierle has made us feel good about ourselves. If that's what art is, it's fine by me" (Gablik, 1991: 70-71). Gablik notes Ukeles' use of public and gallery spaces⁸, and her ability to integrate herself into the sanitation community - which suggests a sensibility of touch and recognition, a base in material practice for a narrative of relatedness; but for Gablik, this involves a merging of the artist's consciousness with that of the sanitation workers, a process which "is shamanic in spirit" (Gablik, 1991: 73). Gablik's allusion to shamanism contrasts with Lacy's pragmatic description: "Her art involves the community in reconsidering its common disregard of waste and disrespect for those who work with it" (Lacy, 1995: 281); and with Phillips' discussion of a work by Ukeles, in Givors, France (1993), in which the artists' interaction with communities is an application in civic dialogue of the feminist principle 'the personal is political' (Phillips, 1995a: 167-8). For Phillips, Ukeles exemplifies the interactive democracy of the Common, whilst for Gablik, she is co-opted to shamanism: "Developing the worldview of a shaman ... helps one to become a healer in all one's activities, harmonizing the needs of the individual with the needs of the community, bringing about a balanced relationship between inner and outer worlds" (Gablik, 1991: 74).

The evidence of Ukeles' practice, however, is that she de- rather than re-mystifies, intervening in institutions to question assumptions of organization and power, exposing conflicting values. In *Cleaning the Mummy Case* (1973), a glass case in the Wadsworth Athenaeum, Hartford (CT) was redesignated as an artwork, meaning it could be cleaned only by conservators. Phillips writes: "If sinks were declared art objects ... would conservators become guardians of public washrooms?" (Phillips, 1995a: 175). Ukeles' work, for Phillips, questions gendered relations of power. From this it is possible to glimpse a moment of liberation within routine⁹.

Gablik's appropriation of shamanism requires explanation, and this is found in her construction of a new, conservative aesthetic, a project begun in *Has Modernism Failed?* (1984). Gablik argues that, for Kandinsky and Malevich, abstraction is a reaction against materialism: "The only way for art to preserve its truth is by maintaining its distance from the social world" (Gablik, 1984: 20-1). She cites Kandinsky: "the phrase art for art's sake is really the best ideal a materialist age can attain, for it is an unconscious protest against materialism, and the demand that everything should have a use and a practical value" (cited in Gablik, 1984: 21). In late Modernism, art's withdrawal becomes a self-referential discourse: "If the modern artist once embraced modernism with hope, pride, and a crusading spirit of disobedience, at this stage of the day he seems to cling on with desperation, feeling indefinably sad and shoddy" (Gablik, 1984: 114), in face of which Gablik looks to aboriginal art for a "means of coming into contact with the life-force" (Gablik, 1984: 47), listing Eliade's *Ordeal by Labyrinth: Conversations with Claude-Henri Roquet* (1982). She sees traditional life as based in "immutable reality" (Gablik, 1984: 30), and laments the loss of art's moral authority - "the true subject of all these essays" (Gablik, 1984: 16-17). The sacred, she asserts, lends life "the only abiding significance it can have" (Gablik, 1984: 94).

These issues are carried over to *The Reenchantment of Art* - "Reenchantment ... means steeping beyond the modern traditions of mechanism, positivism, empiricism, rationalism, materialism, secularism and scientism ... in a way that allows for a return of soul" (Gablik, 1991: 11); and whilst the book's overt concern is participatory art, this is mixed with a contradictory concern for the preservation of art's special status in society, its role of interpreting the world for others. Thus, when Gablik writes, claiming that it is a forward-looking rather than regressive trajectory, that "The remythologizing of consciousness ... represents a change in how the modern self perceives who it truly is, when it stretches back and contacts much vaster realities than the present-day consumer system of our addicted industrial societies" (Gablik, 1991: 57), this paints a scenario of loss answered in the compensation of the sublime, in the image of "a concentric ring of fire", accessed "only in the shadow of our lowered eyelids" so that "in the midst of the din and the throng, we are allowed to withdraw here ... to dream the future into the present" (Gablik, 1991: 58). Whilst Gablik refutes Marcuse's case in *The Aesthetic Dimension* that autonomy allows art's resistance to the dominant culture (Gablik, 1991: 148), her treatment of Mazeaud affirms aesthetic autonomy, and her advocacy for shamanism is a mystifying cultural construct. Gablik's call for a return to a pre-Cartesian consciousness entails an identity for the artist as a seer who unlocks the door to a radically different perception of the world - by implication the answer to Marcuse's vicious circle, is, literally, magic, a point of departure into another world which overlays this world: "an opening for numinous or magical experience" (Gablik, 1991: 43). The contrast with Bloch's insistence that authentic millenarianism sets its kingdom in this world is obvious, and the other world of the shaman might be compared with Marcuse's characterization in his (1937) essay on affirmative culture of an aesthetic dimension which appeases the dominant society, and for him is complicit in fascism (Marcuse, [1937] 1968a: 125).

AN END OF ENLIGHTENMENT?

The image used on the cover of *The Reenchantment of Art* is of a performance on the shore of Lake Michigan - *Winter Solstice* (1985) - by Fern Shaffer. This entails wearing a costume of raffia and string which "transforms her into the supernatural being she is impersonating" (Gablik, 1991: 42), a remark made without irony. Gablik sees Shaffer's work as re-introducing its public (which encounters the work in gallery photographs) to a form of consciousness lost in industrial society: "One of the peculiar developments in our Western world is that we are losing our sense of the divine side of life, of the power of imagination, myth, dream, and vision" (ibid). She asserts that we are no longer able to shift between modes of consciousness, and quotes Shaffer's account of *Winter Solstice*, in which the artist claims that, after two cameras had frozen and the film in the third split, she was not affected by the cold. Gablik glosses: "Magic clothes were often the means whereby shamans passed from one world to the other" (Gablik, 1991: 43), adding: "The shaman can hear the voice of the stones and trees that are speaking" (Gablik, 1991: 45). There is a question of appropriation, and what Gablik or Shaffer know of the central Asian cultures they appropriate, in which shamanism has an everyday reality¹⁰; but, though Gablik states that "It is not a matter of trying to imitate an archaic cultural style so much as fostering psychic mobility" (Gablik, 1991: 47), her investment in shamanism is conservative, and this is brought out through comparison of her position with that of Adorno and Horkheimer in *Dialectic of Enlightenment* ([1947] 1997), for whom Enlightenment is emancipation from Fate.

Enlightenment begins, Adorno and Horkheimer argue, in an "extirpation of animism" - the "illusion of ruling or inherent powers, or hidden qualities" in matter is broken, and the world's disenchantment is freedom from enchantment by wild spirits (Adorno and Horkheimer, 1997: 5-6). Whilst modern thought sees natural phenomena as material for classification and possession, in magic there is a lesser degree of abstraction in the specific representation

(sympathetic magic), by which what occurs to a person's name or spear occurs to the person¹¹. Abstraction enables the substitution of animal for human, and individual animal for species, in sacrifice, and this becomes in modern science a universal inter-changeability: "An atom is smashed not in representation but as a specimen of matter" (Adorno and Horkheimer, [1947] 1997: 9-10). Abstraction stems from a fear of contingency and rejection of subservience to fate: "In the most general sense of progressive thought, the Enlightenment has always aimed at liberating men from fear and establishing their sovereignty" (Adorno and Horkheimer, 1997: 3)¹². The outcome is a self-regulating system of knowledge as control, which produces a society of the controlled: social, economic, and scientific structures increasingly service capitalist production, the body is harmonized to production's requirements, and the mass public loses its ability to "hear the unheard-of" or "touch the unapprehended with their own hands", so that "The impotence of the worker is ... the logical consequence of the industrial society into which the ancient Fate - in the very course of the effort to escape it - has finally changed" (Adorno and Horkheimer, 1997: 36-7). Myth and reason are intertwined when myth is rationalised in classical thought as essence, and power is bought with alienation from that over which it is exercised (Adorno and Horkheimer, 1997: 9). Adorno and Horkheimer offer a critical history in which freedom and oppression co-exist, and are seen in economic as well as philosophical terms, but when they state that the multiple affinities of a "world of magic [which] retained distinctions whose traces have disappeared even in linguistic form" are replaced by the relation of subject and object (Adorno and Horkheimer, 1997: 10-11), they do not propose a return to magic. At stake is the subject's autonomy, for which the price is representation. Enlightenment contains within it elements of the unfreedom (sublimation) from which it unfolds, but "Enlightenment which is in possession of itself and coming to power can break the bounds of enlightenment" (Adorno and Horkheimer, [1947] 1997: 208).

For Gablik, modernity is Cartesianism¹³, which is objectification. But Descartes's thought is a search for certainty in face of the contingency of sense-impressions¹⁴, and Gablik, too, searches for certainty in face of ever-contingent pluralism: "either we accept that there are real and inherent values - eternal truths which transcend individual existence - or there are no such truths, in which case we are free to make them up"; the latter threatens what Gablik terms art's "charismatic power" and moral authority (Gablik, 1984: 77). Adorno and Horkheimer write that "The curse of irresistible progress is irresistible regression", when the unified subject is impoverished by a separation of thought from experience (Adorno and Horkheimer, 1997: 36), which might seem to support Gablik's lamenting position. The point, however, is not whether Gablik is right, that people have lost their spiritual consciousness, or that without a new paradigm the world will end in a toxic soup or conflagration, which may be the case, but that Gablik's solution is regressive, and her quest for transcendent truth is founded on a desire to retain art's charismatic power, projected onto a distant elsewhere in shamanism. The difference between her pre-Cartesian world and Enlightenment is that in rationality the truths can be made in history, whilst in traditional societies they are given, ultimately mysterious. The freedom to make new is the modern subject's emancipation from rule by Fate, in which is the promise of self-rule, the opposite of heteronomy, rule by others.

Gablik rejects making-new in favour of the given, the immutable which denies history; and her appeal to the charismatic in art might be compared with the crown in the Rhine of Bloch's critique of fascism (Bloch, 1991: 57). Bloch writes in 'On the Original History of the Third Reich' (*internationale literatur*, Moscow, 1937) that "Economic vagueness, petit-bourgeois mustiness and mystical mist certainly go splendidly together" (Bloch, [1937] 1991: 134), though he sees the left's ignorance of the appeal of emotion as playing into the hands of counter-revolution. Bloch stresses the banality of mystification: "the ignorant caricature of depth" on which the Nazis thrived, able "to deceive with

it so undisturbed precisely because an all-too abstract ... left undernourished the imagination of the masses" (Bloch, [1937] 1991: 135), and notes the cultural appropriations of fascism - "the Nazi did not even invent the song with which he seduces" (Bloch, [1937] 1991: 117). On charisma, he states

fantasy must not be allowed to conceal either the power of ancient dreams or the explosive force ... inherent in them. The explosive force existed wherever the promise ... did not seem like internal-spiritual tinsel or even contemplative fibbing ... Until, of course, a Pied Piper appeared here as well (Bloch, [1937] 1991: 131-2).

Desire for the Land of Cockaigne, then, never dies, but is aroused by both progressive and regressive appeals, including that of the charismatic Pied Piper who became Chancellor of the Third Kingdom in 1933.

REPRODUCTION OF DOMINATION

The point of departure for Gablik's rejection of Cartesianism is the destruction of the planet's eco-systems when knowledge becomes domination. Adorno and Horkheimer state in *Dialectic of Enlightenment*: "What men want to learn from nature is how to use it in order wholly to dominate it and other men". Later, they admit "the Enlightenment is as destructive as its romantic enemies accuse it of being" (Adorno and Horkheimer, [1947] 1997: 4 and 42)¹⁵, but Gablik treats domination at the level of popular psychology, introducing a trope in the form of the dominator model of the artist derived from Riane Eisler's *The Chalice and the Blade: Our History, Our Future* (1987). This consists of strong ego-boundaries and disregard for relationships expressed in "a hard, intellectual approach" associated with object-based art, as in Serra's *Tilted Arc*, which denotes a "radically separative self ... [a] heroic, belligerent ego" which cultivates "divisiveness and lack of connectedness with others", and follows "the basic split in our world view that denigrates the feminine principle of empathy" (Gablik, 1991: 62-3). This is contrasted to a partnership model in which "nothing stands alone, under its own power, or exists in isolation" (ibid).

Marcuse, in 'Freedom and Freud's theory of instincts', in *Five Lectures* (Marcuse, 1970: 1-27), gives a Freudian definition: "Domination is in effect whenever the individual's goals and purposes and the means of striving for and attaining them are prescribed to him and performed by him as something prescribed" (Marcuse, 1970: 1), which (despite Marcuse's normative masculine) applies to both genders, and takes place (unconsciously) in the super-ego when external inhibition of pleasure is internalized.

Gablik, however, makes a simple identification of masculinity with domination and femininity with connectivity. She limits the scope of her argument to culture, not biology, but conveniently uses a male artist (Serra) to demonstrate the masculinist position, and posits masculinist and feminist (dominating and partnership models) as inherent, rather than situated in society. Leaving aside that there could be process-based art of aggression and hostility - as in the Guerrilla Girls - or object-based art of receptive empathy - as in Jochen and Esther Shalev Gerz' *Harburg Monument Against Fascism* (1986-90) - the difficulty is Gablik's dualism, each category defined as what the other is not. Gablik claims that Modernism is "an art that is purely cognitive, purely intellectual and absolutely free of the pretensions of doing the world any good", and sets against this values of care and responsiveness constituting feminism, found, for her, in recent women's art (Gablik, 1991: 66). Against Modernism's "aggression reflecting a relationship of hostility both to society and to the audience" (Gablik, 1991: 61), Gablik puts up a connective aesthetic. She cites Katherine Keller's *From a Broken Web: separation, sexism and self* (1986), which uses the term connective self (Gablik, 1991: 69), and Morris Berman's *Reenchantment of the World* (1981), from which she quotes: "If there is any bond among the elements of this 'counter-culture', it is the notion of recovery ... of our bodies, our health, our sexuality, our natural environment, our archaic traditions, our sense of community, and our connectedness to one another" [Gablik's lacunae] (Gablik, 1991: 22).

The connective aesthetic, from the cases of art practice Gablik reviews, however, depends on at least a residual autonomy which allows the artist a choice to act critically, and a cognitive element in the identification of material. In the end, the setting of masculinity and femininity as opposites, and the connective aesthetic as emancipating from masculinity, reproduces the dualism identified with the Cartesian model Gablik seeks to reverse.

Reproduction of what she seeks to overthrow is present also in Gablik's dualism of tradition and modernity. Enthusing for aboriginal art and shamanism, she urges a return to traditional values. But her framing of this as a new paradigm is itself derived from modernity. In Descartes' terms, for Lacour, modernity is the drawing of a line according to free imagining, a line under the past and a line to mark out regular geometries which do not describe, but inscribe, that which has no previous existence, which does not exist (Lacour, 1996: 37). This is a model of autonomy, engendering the autonomous subject able to imagine a world which might be (Bloch's not-yet) amidst the world that is, and, casting the world as a *tabula rasa*, replaces derivation from precedent. For Gablik, making new takes the form of a new consciousness producing a new aesthetic, but is still a making new, and even more so in its lack of groundedness in the conditions of society.

Gablik's case can be compared with those of other writers in the 1980s and '90s around gender and cultural critique (e.g. Pollock, 1988; Wolff, 1989). These present the absence of women's art and experience in men's histories as a structural difficulty, not merely a case for additions to the existing structure. Doreen Massey, in *Space, Place and Gender* (1994), for instance, questions the privileging of the visual in modernity; she cites Irigaray (1978), Owens (1985) and Pollock (1988) to establish that visuality is "a way of seeing from the point of view of an authoritative, privileged, and male, position" (Massey, 1994: 232) enabled by a detachment which lends a mastery unavailable to the other senses. Massey sets her argument in relation to

specific histories in which, as for Pollock (1988), inter-relations of class and gender construct other modernisms than that of men's images of women - as in women's Impressionism, its emphasis on domestic subject-matter seen not as evidence of a separate species of women's art but as reflecting women's social condition in a world divided into a masculine public and a feminine private realm (Massey, 1994: 236). Phillips, writing on Peggy Diggs (1995b), also problematizes the division of public and private space. Gablik, in contrast, appears to see masculinism as broadly inherent in Modernism, without situating this; borrowing the dominator model to fit Serra, she seems to apply this as blanket coverage rather than problematizing the issues it raises.

Abstraction reaches, almost in an unconscious parody of Adorno's art on the edge of silence (Adorno, [1969] 1997: 39-40), its extreme point, of giving up art, in Gablik's conversation, in *Conversations Before the End of Time* (1995), with artists Rachel Dutton and Rob Olds. Dutton and Olds are not, at least, shamans, but in 'Doin' Dirt Time' (Gablik, 1995: 56-83), they explain how, already living an alternative lifestyle in a desert studio, they abandon even this to adopt the lifestyle of the hunter-gatherer. This follows a series of courses in forest living from Tom Brown Jr., taught by a native American called Grandfather who had a vision in the 1920s predicting a time when "the earth will heal itself and man will die" (Gablik, 1995: 59). After the conversation, the artists moved to Arkansas and disappeared (Gablik, 1995: 60).

Dutton begins by linking art's special status with its separation from society, and Olds relates visions of people burning produced during his time in south Los Angeles; both are convinced the world will soon end - "There's no time" (Dutton cited in Gablik, 1995: 67). Gablik states: "So the price of reenchantment is direct experience" to which Dutton replies "Right. We went to a lot of trouble to get rid of toxic things in our environment ... We got rid of the camera ... That's the end of your art career right there .." (cited in Gablik, 1995: 69). The artists tell how they bought a box of cow's achilles'

tendons from which to make a bow (unsuccessfully), and are learning tracking from Brown. In response to their description of close observation of nature in the forest, Gablik adds "That's shamanic vision" (Gablik, 1995:78). Olds has the final word: "Hunter-gatherers are the apex of human civilization. We need to go back to that point. ... Or we die" (Olds, cited in Gablik, 1995: 83).

In a more recent review (Gablik, 2000b), Gablik cites the case of a woman who lived up a tree for two years to prevent its felling, and sees the butterfly effect of chaos theory as the means by which a new consciousness is brought into being in isolated, individual acts of resistance¹⁶. Chaos theory certainly offers an interesting model; but Dutton and Olds seem to adopt the hunter-gatherer lifestyle in a way not entirely distinct from the lifestyle choices of consumer society, taking Gablik's regressive strategy to, literally, a point of no return. Yet, if the problem is how to realize a new consciousness, emancipation is problematic (Laclau, 1996), and the outcome of a search for the raw in direct experience is liable to sublimation; at the same time, in the everyday, specifically in moments of liberation within it as provoked by Ukeles, a consciousness becomes visible which is already there. This is the terrain investigated by Lippard.

NARRATIVES OF LOCALITY

Like *Six Years ...* (1973), cited in Chapter 2, Lippard's *The Lure of the Local* (1997) presents a diversity of artist's projects. These, however, relate to local histories and cultures, rather than to art's internal discourse; alongside work by professional fine artists in a range of old and new media, are cases of visual culture by non-professional artists, or outsiders. The book loosely coheres around three parallel narratives: a thematic commentary; a set of descriptive captions to illustrations of projects in urban and rural sites; and a personal narrative, in a one-inch margin at the top of every page, of Lippard's association with a specific place - Kennebec Point, Georgetown Island, Maine:

Kennebec Point ... at the mouth of the Kennebec River, in Sagadahoc County - the name given to the lower part of the river by the Kennebec Indians. This is the area that is 'local' to me ... (Lippard, 1997: 23) Lippard first visited Kennebec in the summer of 1937 (aged 3 months) and has returned "every summer for sixty years" to this "... bedrock place in my life" (Lippard, 1997: 4).

Lippard claims that places have been more influential on her life than people, but the book is not a retreat, and problematises the issues with which it deals; and argues against the determinacy by which climate is said to breed specific character, or conditioning by natural elements is inescapable: "If innate 'nature' exclusively forms cultures, then cultures are unlikely to be reformed" (Lippard, 1997: 11).

Lippard defines the local in a number of ways: relations to place may be personal, through revery or association, as in her own narrative of Maine; or collective, as in local and oral history projects. Some places feature, too, in the construction of national histories and identities - the Mall in Washington (DC), for instance. If space is produced by abstract demarcation, then place is differentiated as a particular experiential here amidst extensive theres, and one person's here is another's there in a lattice of overlapping personal and group constructions. The idea of locality is constructed collectively through shared identifications over time. Place, then, is a social and cultural construction (Gablik, 1997: 9-10), which is close to Phillips' idea of the psychological space of a mutable public realm (1988). Lippard writes: "Place for me is the locus of desire" (Lippard, 1997: 4), adding a definition as: "The intersections of nature, culture, history, and ideology [which] form the ground on which we stand - our land, our place, the local" (Lippard, 1997: 7).

VERNACULARS

For Lippard, a feeling for locality is a criterion for cultural authenticity. This might seem at odds with the anonymity of metropolitan life enjoyed by the male stroller roaming among strangers¹⁷, but Lippard seeks to combine the urban and the rural in her analysis. She argues that apprehension of the local is sensual rather than cerebral, and states that the local can be transient, carried with migrating people as a sensual memory of spatial relations, so that its forms mutate but bring into new circumstances a memory and expression of roots. She notes the mutability, rather than fixedness or retrospectiveness, of vernacular styles, so that the metal of the caravan is added to the wood and stone of previous eras (Lippard, 1997: 31). She celebrates the contemporary, and contemporary pictures of the past, seeing the local as continuously re-invented within everyday life. To demonstrate this, Lippard cites accounts of vernacular styles of building, replete with personal and group histories, such as the southern-states (USA) shotgun house studied by John Vlach¹⁸, derived from successive building types in New Orleans, Haiti and West Africa. Robert Farris Thompson's linking of the porch of north American houses to a type from Congo and Angola, introduced via slavery, is another case of critical excavation¹⁹. It is the feeling rather than blueprint of a house which is carried across geographical boundaries, as a set of collectively remembered spatial relations which re-inform its construction elsewhere. This contrasts to the making-new, as a *tabula rasa*, of modernity, and to Gablik's regression to a mythicized past - the everyday of the vernacular is in the present. Lippard introduces these cases having stated "The cultural significance of plan or layout ... in vernacular architecture resembles the significance of paths beaten by custom through a landscape" (Lippard, 1997: 30). A sense of place emerges, then, from the senses, and may be concealed to those without a history of living in the place concerned (Lippard, 1997: 34); it is found in folk- and place-lore, which are invisible to cartographers²⁰. And, perhaps, in outsider-art²¹, some cases of which Lippard includes, undifferentiated in her presentation from the work of professional fine artists.

The *African-American Heritage Cultural Center*, for instance, is a sculptural installation and museum in his front yard by Charles Smith, a social sciences graduate, Vietnam veteran and minister of religion, begun during a period of post-traumatic stress. The museum exhibits sculptures of slaves from the African Holocaust, and makes reference to Vietnam, Somalia and Rodney King; it is intended as a healing place, perhaps much as Maya Lin's *Vietnam Veteran's Memorial* is a site for healing a rift in American society (Griswold, 1992). Lippard quotes Smith: 'it is designed to tell the raw truth. Nor will we have anyone telling us these pieces are too graphic ... All of it is history' (Charles Smith cited in Lippard, 1997: 109). The raw truth, perhaps, suggests an art of pre-sublimation, stating repression without its beautification.

LOCAL NARRATIVES

Work by professional artists also engages with the specifics of history, and the question, in relation to Adorno's critique, might be whether documentary techniques, and the role of the artist as social researcher, contribute to that sublimation which produces art's aporia, or not. Lippard cites, amongst many projects based in local history, the case of the *Brass Valley Workers History Project* (1979) initiated by Jeremy Brecher, Jerry Lombardi and Jan Stackhouse in the Nauganick Valley (CT). The brass industry after which the valley is named declined during the 1970s due to high labour costs, obsolete machines and a shift from brass to plastic and aluminium in the industries it supplied, the number of workers employed falling from around 50,000 to 5,000 by 1980. The project documents the social history of this decline. A local worker, Frieda Ewen, states: "The factory can get up and go and people know that ... You're totally dependent on that building", and a union organiser, Bill Moriarty: "one thing that went sour was that these were all once locally owned plants. Then Kennecott came in and took over Chase ..." until all the plants were owned by national conglomerates who "ran these plants into the ground" (both cited, Lippard, 1997: 36). The project resulted in an exhibition and illustrated book, using community and trade union

networking to gather visual and oral material. Lippard cites historian John K Wright on the importance of recording the feelings of local people about historical change, and argues that such projects contribute to a redefinition of the relation of centre to margin, an equalisation of the voices of the non-privileged and those conventionally represented in culture.

Lippard cites, too, work on the cultural construction of place through place-names, which affect perceptions in either positive or negative ways. *Name Reflecting Attitude: the Bisti Badlands*, by Wanda Hammerbeck (1994) places the title as caption over a colour photograph of the landscape in question, all rocky outcrops and desert floors, sublime in scale. Noting the exploitation of this landscape by mining, Lippard states that the caption leads the viewer to "escape the slick image ... and ... deal with the meaning as well as the look of the land" (Lippard, 1997:46). This is a kind of de-aestheticisation, against the conventional aestheticisation of wilderness through photography (and American scenic painting²²). The interplay of caption and image, working through divergent associations brought to the work, produces contrasting attitudes to wilderness - a vast space, its name adding a frisson of danger for aesthetic pioneers; or dirt which can be made into money, bad lands which can be exploited, because they are bad. Following description of a work by Christos Dikeakos on indigenous place names in Canada, Lippard writes that "Imperialism favors names that remind people of power and property" whilst indigenous peoples gave names which "tended to locate resources for the common good - pointing out the place where a herb grows ..." (Lippard, 1997: 46-7). Lippard also includes cases of art responding to native American histories and places - for instance, a photograph titled 'Satellite and Shack' (1993) by R J Lewis, a 10-year old Hualapi, of part of the Hualapi reservation in Arizona, from the *Shooting Back from the Reservation* project (Lippard, 1997: 145); and *The Reconciliation Project* (1992) by Scott Parsons and David Greenhund in cooperation with members of the Oglala Lakota nation, in Dakota, in which 29 charred and skeletal lodgepole tipi frames were set in a

landscape adjacent to the Nobel Institute Peace Prize Forum. The tipi frames were accompanied by simulated national park marker signs using text from native American writers. A second, larger version of the work was made in Denver for the 1992 Columbus Day parade, as a focus for protest against the dominant history (Lippard, 1997: 112-3). At first this might seem a romancing of the past (in indigenous culture) similar to Gablik's attraction to shamanism, but Lippard sees such work as critically reappraising the present, offering understanding of the cultural conditions of social and environmental destruction rather than proposing a return to a previous era. Similarly, Lippard's attachment to the natural world is affirmed in her support for bio-regionalism - the demarcation of a geographical area by linked eco-systems rather than administrative or economic divisions - as rejecting the "artificial boundaries that complicate lives" (Lippard, 1997: 35). Whilst this opposes present arrangements of economic control, the idea of an eco-system-based region is not fanciful - it simply depends on realities other than those of the current economic system, to which bio-regionalism is an implicate resistance.

Many of the projects Lippard illustrates re-present their sites. *Landscape of Hope and Despair* (1989) by Jo Blatti, Linda Gammel and Sandra Menefee Taylor uses road signs - Hope, Freeborn, Hartland, Blooming Prairie - sited in ploughed fields, photographed as plates in a fold-out book based on oral histories in Bath Township, Minnesota (Lippard, 1997:124-5); the signs turn the landscape into an image of hope and, through their out-of-placeness, its absence. Dana Shuerholz constructs a trespass (1992) onto land fenced by the US Department of Energy in Nevada, used as a test site, by photographing her shadow looming across the fence. Lippard quotes Shuerholz:

I don't know the best way to make change. I write politicians, I vote, I organize, I make art/educate, I protest, I get arrested, I go to court, I go to jail, I scream, I cry, I pray, I will never be silent because I believe in the deepest part of myself that no one is disposable and all life is valuable" (Shuerholz in Lippard, 1997:172).

RESISTANT NARRATIVES

In a section titled 'Home in the Weeds', Lippard deals with homelessness, citing, amongst others: Don Bartletti's photograph in the Los Angeles Times (25.7.1989) of hispanic migrants sleeping in the grass by a freeway (Lippard, 1997: 215); *The Lower East Side is Not for Sale* (1983-4), by Political Art Documentation Distribution (PADD), consisting of fly-posted images constituting an unofficial gallery space on the walls of properties seen as focal points in gentrification. (Lippard, 1997: 222); and Rosler's *If You Lived Here* (Lippard, 1997: 216). Homelessness, for Lippard, brings into question conventional divisions of public and private space:

Homelessness runs counter to the wider population's illusions of what their public spaces are or should be. Yet the public domain is a place where no one has or takes responsibility, so the homeless are people for whom no one is responsible. (Lippard, 1997:216)

Rosler's project is the subject of texts by Rosalyn Deutsche (1991a and b), and by Rosler herself (1991), discussed in Chapter 2. Lippard writes that Rosler sees art as drawing out attitudes, crystallizing responses within a blurred social picture, but later that anything public "concerns power", noting that despite "roots in left-leaning community arts", some public art is, as Stuart Hall puts it, "authoritarian populism" (Lippard, 1997: 271)²³. She quotes Deutsche to the effect that public art neutralises contradictions in a site and distracts attention from more challenging issues, concluding: "Across the board there is a justified mistrust of certain empty, expensive modernist monuments" (Lippard, 1997: 272). Lippard describes the book *If You Lived Here* (Wallis, 1991), based on Rosler's project, as "one of the best overviews of the city from viewpoints sympathetic to the homeless" (Lippard, 1997: 216).

Lippard next notes the case, dealing with the complexities of a specific context, of "the Hill", an informal settlement made by homeless people under the Manhattan Bridge, and subject-matter of a feature in *The New Yorker* by James Lardner, who notes a shack boasting a wagon wheel under the name 'la

Ponderosa' from the television western series *Bonanza*²⁴. Artists Gabriele Schafer and Nick Fracaro worked with the inhabitants, drawing, gardening and photographing. Lippard writes that "most acutely ... [they] handed out disposable cameras with which residents could shoot back at the tourists photographing them" (Lippard, 1997: 216). Lippard notes several further cases of art, particularly photography, dealing with homelessness, from the "empowering" to the "condescending", including Anthony Hernandez's *Landscapes for the Homeless* and Jim Hubbard's *Shooting Back* (another case of giving out cameras), and John Malpede's Los Angeles Poverty Department (LAPD), an improvisational theatre troupe working with homeless people. Lippard concludes:

For all its pitfalls, art like this helps the public to perceive the places where the homeless live as real places inhabited by real people with lives, however chaotic, rather than as 'objects' left on the corners of other people's places (Lippard, 1997: 217).

The shack, then, is a place, like (but not like) Kennebec Point. Near the end of the book, Lippard moves to another argument, about visibility - art does not give identity to the places where homeless people live - they do that for themselves - but it makes their lives visible, just as local history projects make visible histories other than those of the dominant class. One of the reasons Lippard gives for interest in local history, for knowing one's own history, is: "so that we are not defined by others, so that we can resist other people's images of our pasts, and consequently, our futures" (Lippard, 1997: 85).

VOICES

Lippard writes in three voices: memory, commentary and description. The first is personal, the second moves between the personal and the critical, and the third is informational. The personal and critical voices interface but do not interpret each other, though cross-references are made between commentary and captions. The inclusion of a first-person narrative is a form for the feminist sentiment 'the personal is political', and for Lippard's addition to this:

"the political is personal" (Lippard, 1997: 23). Wolff writes that "The recovery of women's experience is part of the project of retrieving what has been hidden ... in the classic accounts" (Wolff, 1989: 154), and the first-person voice represents an alternative to the third-person objectivity of academic writing (like this), which constitutes an equivalent of the viewpoint of the detached observer in visuality (Massey, 1994). A first-person history is given, too, by Elizabeth Wilson (1991) in *The Sphinx in the City*, which opens with a quote from Benjamin ([1932] 1979) in which he recalls his childhood in Berlin, followed by Wilson's memories of her own childhood excursions to London with her mother (Wilson, 1991: 1). And Massey, in 'Space, Place and Gender', writes of a memory of bus journeys into Manchester and the sight of boys' playing fields (Massey, 1994: 185). If the personal is political, then a personal narrative is a political narrative whatever it says. But the question remains, who interprets the world for whom?²⁵, which implies a need to listen to diverse voices, and to avoid the assumptions of speaking for others. Although her main text ventures some judgements, Lippard states that she had "intended to end with some exemplary models" according to criteria of specificity, collaboration, generosity and openness (Lippard, 1997: 286-7), but realised that all the cases used were models of their own. The book refuses hierarchies, in keeping with its subject-matter's denial of centres, and refuses resolution in a consolidated narrative.

Narratives of locality emphasise an interaction of aesthetic and social readings in the occupation of space. Lippard writes:

To affect perception itself we need to apply ideas as well as forms to the ways in which people see and act within and on their surroundings. All art is a framing device for visual and/or social experience; it is difficult for an artform to dispense altogether with the frame ... offering multiple views of the ways in which a space or place can be and is used (Lippard, 1997:286)

CONCLUSION

Art influences readings of place, but frames them. But, whilst aestheticization is sublimation, a characteristic of many of the projects Lippard presents is their problematization of given readings of place, and their refusal of a transcendent aesthetic. Lippard (1997) blurs the categories of art and everyday life, presenting cases of art engaged with power-relations and exhibiting moments of liberation; Gablik, on the other hand, retains, despite her own objections, the category of art located in a separate realm in which the artists's consciousness is subject-matter. The closest Gablik comes to an art which intervenes in present reality's economic, social, and cultural conditions is her commentary on Ukeles, but this, too, is co-opted to shamanism. Gablik retains the role of artist (and critic) as interpreter of the world for others, whilst the art by professional and non-professional artists presented by Lippard states insights integral to that world. If intervention in the conditions of social life is a prerequisite for a shift in consciousness, the cultures of the everyday, though marginalized by the dominant culture, offer an appropriate location; and demonstrate moments of creativity within routine, glimpses of liberation - and denote a consciousness already there, which does not have to be manufactured. The question then is how such moments are recognized, and given visibility; but because they already exist and do not require to be brought into being, and are not distant memories of a state of psyche, nor future projections of a given end of history, they already challenge and resist the institutionalizing structures of the dominant reality. In the next two chapters, these concerns are applied to current cases of art practice in the UK.

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 7: NARRATIVES OF LOCALITY -
Parish Maps and Visions of Utopia

INTRODUCTION

The previous chapter compared texts by Gablik and Lippard. Whilst Gablik reproduces aspects of the duality she seeks to reject, Lippard cites a diversity of cases of documentary and interventionist art practice engaged with locality. These, like Ukeles' project with sanitation workers, offer moments of liberation within the routines of everyday life .

This chapter extends the discussion by investigating two recent projects in the UK - Common Ground's *Parish Maps*, begun in 1986 (considered to c.1996), and the *Visions of Utopia* Festival coordinated by Artists Agency (1996-8) - both of which aspire to environmental or social change in relation to specific (but not identical) ideas of locality and everyday life.

Each project is described - selectively, given the quantity of material entailed in 1500 maps and 48 constituent projects within the Festival. The projects are then compared critically in relation to questions of power and representation, locality and community, and the affirmative or resistant content of the narratives and implicit scenarios they construct.

PARISH MAPS

Parish Maps was launched by Common Ground in 1986¹ with an exhibition at the Ecology Centre, London of artists' maps. These were seen as inspiration for local people and groups to map their own parish (Appendix A). The project is still promoted by Common Ground, and grew out of a previous project, *Holding Your Ground*, a published action guide to local wildlife conservation by Angela King and Sue Clifford (1985), with a foreword by David Bellamy, whose appeal may have been his combination of scientific status in a relevant area - his doctorate was on the ecologies of bogs - and profile as a television personality. King, a habitat and species conservationist, and Clifford, a landscape planner and lecturer at the Bartlett School of Architecture, founded the organisation in 1983 to "promote the importance of our common cultural heritage - common plants and animals, familiar and local places, local distinctiveness and our links with the past" (Common Ground, 1986). Cultural heritage is interpreted as natural habitat, and encompasses urban and rural places which support the lives of human and non-human inhabitants. Clifford writes, later, that "Whatever happens on the World Wide Web, shards of histories, ecologies, economics and cultures are heaped and sifted on bits and pieces of land" (Clifford, 1996: 3), indicating an emphasis on the land and the everyday. Whilst *Holding Your Ground* offered ecological advice, the making of maps at a local level is seen as a means to increase knowledge of place, and through that the likelihood of conservation. Display of the maps in local settings, backed by national publicity, draws attention to the need for action:

Too often our cherished landmarks disappear ... By making Parish Maps and putting them in a prominent position in the neighbourhood, there is a better chance that these things will not only be recognised and enjoyed by others, but respected and protected as well (King and Clifford, 1990).

Conservation, then, refers to a past denoted by landmarks, and the project was conceived in a period which saw the growth of heritage culture and heritage-

related tourism (Urry, 1990; 1995). *Parish Maps* was followed by *Trees, Woods and the Green Man* (which sought to raise awareness of woodland through myth and ritual, spawning tree-dressing ceremonies in urban and rural sites), and a campaign through published information and pilot schemes in collaboration with public authorities and farmers to conserve traditional orchards and apple varieties. These projects, like *Parish Maps*, employ a model of national advocacy and local delivery; Common Ground, an environmental charity, has a national office, initially in London, now in Shaftesbury; the organization conceives campaigns and coordinates the production of promotional material, seeking to persuade local individuals, groups, organizations and authorities to adopt (and fund) the project. The model of the parish was adopted as the most human-scale administrative division, and because parish boundaries tend to be the oldest, often marked by natural landscape features (Greeves, 1987b: 3). Parishes are both ecclesiastical and secular, and these boundaries may not coincide; but Greeves says that "elected parish councils are a starting point for the political and decision-making processes of this country" (Greeves, 1987a: 3), though he does not list their powers. The emphasis in *Parish Maps* is not, in any case, on local decision-making but on subjective experience. Robin Grove-White writes, in a publicity brochure, that the organisation's achievement is "to nourish people's confidence in their own spontaneous responses to the value of their own places, surmounting the old stereotypes of planning law and politics" (Common Ground, 1990). This states a duality between the personal and an undifferentiated other of officialdom; and although Clifford suggests collectivity - "we understand a place close up, through stories retold, meanings shared" (Clifford, 1996: 4²) - Common Ground's publicity material gives no notion that local narratives differ ideologically from those of the dominant culture; and its policy, in contrast to that of Friends of the Earth, is to refrain from political debate.

Eighteen professional artists were commissioned by Common Ground to make work for the *Parish Maps* exhibition, which was supported by a grant from the

Arts Council. Artists were invited to make maps of a place of their choice, and selected by reputation not open application. The selection did not represent the safest choices, and the maps are not confined to rural sites: Judith Rugg and Balraj Khanna made maps of the Grand Union Canal and Maida Vale; Stephen Willats uses photo-montage to reconstruct the view from a tower block in Hayes, inverting the content of the viewpoint of power to represent disempowered lives: "my map is one of people's everyday social alienation" (cited in Crouch and Matless, 1996: 241). And, as Crouch and Matless observe, Conrad Atkinson includes "acceptable picturesque" amongst handwritten terms added to an Ordnance Survey map of Cleator Moor, Cumbria, to suggest "a sense of beauty long since manipulated and corrupted by the powerful" (ibid). David Nash, whilst working from landscape, likens it to the body, and uses traces of earth, and an informal notation in words and graphic signs. A tapestry of Topsham in Devon, by Pat Johns, is a more conventional image of birds, boats, rushes and a mythical figure clothed in green. Some of the maps are palimpsests of image, text, and trace, representing layers of occupation. Helen Chadwick, on Littleheath Woods, Croydon, writes: "This map is not an exact plotting of a place but a lucid memory - an emotive geography ... composed of fragments gathered from the area and evocations of its pasts" (Common Ground media release (1987) cited in Crouch and Matless, 1996: 243). Chadwick used over-lays of colour xerox images of leaves, animals, pylons and houses, around a female figure. And Simon Lewty, for Old Milverton, Warwickshire, employs dense textual description on and intersected by schematic drawings of boundaries and paths. The dimensions of his map, 78 by 9 inches, require the spectator to move along it in order to read it. For Crouch and Matless, it "acts as permit of entry to a geographical art of memory" (Crouch and Matless, 1996: 241).

Balraj Khanna's map, *The Real Centre of the Universe*, takes, as its focus, Lords Cricket Ground in St John's Wood. If Khanna was included in a spirit of multiculturalism, as a black British artist, he has delivered it in the guise

of a (by no means only English) obsession with cricket; he recalls how, as a child, he "was already a serious cricket addict" when the Indian team played at Lords in 1952, and how he was in awe seeing the ground from a bus on his first visit to Britain in 1962 (Khanna, 1996: 67). His map, however, follows more conventions than a love of cricket, though these are derived from various sources: the aerial view - "looking at it seated on a cloud" (Khanna, 1996: 68) - echoes that of a conventional city plan; but its edges are oval, like a medieval map of the world, and there is a galleon on the canal; within this is a painted montage of scenes from memory arranged in an informal cartography of streets and canals, with a Lords tie marking St John's Wood Road. But whilst the painting has the quality of some kinds of Indian miniature, filled with incident, and Khanna donates the name Krishna to an un-named bridge in Maida Vale, the world he inhabits reflects the middle-class life of the neighbourhood depicted:

On a September evening of an Indian Summer, I had received two invitations - first for drinks in Primrose Hill and to dinner later, in Hampstead. Having overstayed at my first port of call, I rushed out of my friend's house to catch a cab ... (Khanna, 1996: 69)

At which point he received a third invitation from a prostitute. Crouch and Matless describe his map as conveying a "receptive urbanity, a place for people from both here and elsewhere" (Crouch and Matless, 1996: 241), but it is also an eclectic autobiography³.

Judith Rugg made four photographic images which mimic a postcard format, but contrast the diversity of random shots of the surface of water or a piece of litter to the postcard's homogenising effect⁴. Rugg sees the fragmented urban landscape she portrays as refuting the notion of a comfortably unified narrative, and recalls, in what might be seen as a counter-image to Khanna's encounter with a prostitute, that a man exposed himself to her while she photographed the canal. Rugg depicts Paddington Basin, near St Mary's Hospital, which had an arts project for which she had previously made work,

and to which one of the selectors (Greene) was a consultant. She sees an emphasis in the project on professionally produced art, reflecting both its timing, shortly after the abolition of the GLC which left the community arts movement in London bereft of financial or organisational support, and the media-value of gallery-based and public art. Crouch and Matless note, too, that Common Ground had distanced itself from community arts (Crouch and Matless, 1996: 239). Rugg comments on the separateness of the artists' maps from those locally produced: "They just talked about what they wanted from the artists - I had no idea about the other maps until I read about them. I suppose I'm not sure I would have been interested, but it could have been a useful political tool, it could have operated to bring out political activity", and sees Common Ground's activities generally as "anodyne".

At a local level, maps were made by artists and craftspeople with a local rather than national reputation, and groups of non-professionals through local organizations or in projects supported by local authorities; by 1996, around 1500 maps had been made (Crouch and Matless, 1996: 245), mainly in rural areas and with a predominance of locations in the south of England (Appendix B). Maps, being conventionally two-dimensional, translate easily into art and graphic media, but the development of oral history (Urry, 1990: 110), and industrial heritage centres in which the narratives told are not always those of the dominant culture - Urry cites Wigan pier (Urry, 1990: 111-5) - suggest alternatives less reliant on visuality (CF. Massey, 1994).

The first local map to be completed was at Buckland Newton in Dorset, coordinated by Gillian Frost and exhibited in the village hall on Saturday August 23rd and Monday August 25th, 1986. *Local Council Review* reported:

Eight colourful and unconventional maps have been painted on one of the inside walls of the village hall ... Among features of the parish that matter to people are a traditional courting tree, a chalk quarry, a place where watercress once grew, and a gate made from old agricultural

tools. As a community project the map making has been highly successful, involving schoolchildren as well as residents both new and long established. An added bonus has been a new set of curtains for the hall" (*Local Council Review*, Winter 1986: 92)⁵.

Greeves writes that some of the best ideas came from children aged 7-11 who worked well in a group (Greeves, 1986: 25), whilst Frost found an individual approach more effective with adults (Greeves, 1987: 12). The Buckland Newton map is untypical in being multi-part, but shares with many others a modified aerial view. Crouch and Matless note that the majority of maps produced in the project are two-dimensional, paper on board, with a centrally placed plan surrounded by small images of local sites or events. This form is commonly found in tourist leaflets distributed by local authorities, and several maps were reproduced as posters. Others use pictorial rather than cartographic codes, such as that for Elham in Kent (1994, illustrated in Clifford and King, 1996: part II: 4), a painting eight foot long by non-professionals, which sets old houses and a church in a perspective reminiscent of the work of jobbing artists in the eighteenth century, with a coat of arms and legends in a border underneath. Aveton Gifford (1992) typifies the plan with scenes model, and was painted by artist Mike Glanville and printed as a poster by South Hams Environment Services. It incorporates ideas derived from discussions in local schools conducted by artist Sally Tallant, and with residents. The village is set within an expanse of green fields populated by sheep, hares and birds. Peripheral images include a barn owl, hot-air balloon and medi-eval bridge with white swan, as well as a bombing raid in 1943 which destroyed the parish church and nine houses, and killed a child, and the loss of most of the parish's trees from Dutch elm disease.

Crouch and Matless note a variation within the plan with scenes model, which emphasises the possibility for a non-affirmative viewpoint, comparing the maps of two parishes in west Oxfordshire: Charlbury and Standlake. Charlbury is an affluent village, its eighteenth-century houses amongst the most expensive

in the area, but with a large estate of social housing on its northern edge making up about a third of total dwellings. The map was instigated by a local artist, Miles Hardy, concerned, according to Crouch and Matless, for accuracy in marking footpaths as a means to their preservation. Crouch and Matless argue: "The map was produced as an item of local cultural capital, a thing of traditional beauty showing the best side of Charlbury", and "The Charlbury map appears as an exercise in comprehensive realism, but its imagery is carefully selected. A particular iconography of place is set up" (Crouch and Matless, 1996: 245 and 250). They note that the modern village school, now a health centre, is excluded, with all the local authority housing. In contrast, at Standlake, the same format with a more sketchy street plan and larger number of peripheral scenes admits conflict. Amongst the scenes in six-inch squares is a NO sign to a local gravel pit, indicative of worries over the creeping extent of gravel extraction in the area. Crouch and Matless cite a conversation: "the Map soon developed into a means for the whole village to express concern over this" (unattributed, cited in Crouch and Matless, 1996: 245; and Crouch, 1996: 64). Neither Crouch and Matless, nor Common Ground's literature, however, cite other such cases.

If controversy is largely absent, urban places, too, are in a minority. Most of the maps reproduced in Common Ground's most recent publication (Clifford and King, 1996), and in its material generally (Appendix B), are from rural parishes; exceptions are the map of the River Wear, Sunderland (Clifford and King, 1996: part II: 10-11)⁶ and a map of the London Borough of Brent showing 550 species of flora and fauna found there, by Kim Williams.

VISIONS OF UTOPIA

The Visions of Utopia Festival was coordinated by Esther Salamon, Co-Director of Artists Agency (renamed Helix Arts in 2000) in Sunderland⁷. The Festival operated across the north of England, as umbrella for more than 40 separate local projects and events (Appendix D), beginning with a lantern

procession in Ulverston in the west, and culminating with another, and a local choir singing for the North Sea, at St Mary's lighthouse, Whitley Bay, on the east coast. Planning for the project began in 1994 with consultation of organisations, community groups and individuals in the region, which includes major conurbations and small villages in rural and mining areas, using contacts from the agency's previous work. Around 60 to 80 people in all took part in these meetings, and the use of focus groups continued during the project. Artists Agency has a track record of working with local communities, using arts projects to approach cultural, social and ecological issues. It raises funds from charitable and arts sources, in the public and private sectors, to support and provide administration for artists' residencies, such as that of sculptor Colin Wilbourne in St Peter's Riverside, the redevelopment zone of Sunderland (Miles, 1997: Ch.5); and Helen Smith, who worked with local people of all ages to make broadcasts on Sunderland University's Radio Utopia, gave IT training to young people, and conceived a set of Listening Posts for the wetland at Quaking Houses, in *The Seen and the Unseen*. The latter is a project begun within the Festival, but which subsequently took on its own identity and separate management (by Lucy Milton), involving scientists from Newcastle University, Derwentside District Council, and corporate and charitable donors including the regional water company and the Ford Foundation (Kemp and Griffiths, 1999)⁸.

The aim of *Visions of Utopia* - subtitled *Art, Science and Thought for a New Millennium* - was to enable people in the north of England to "think the impossible", to "wonder what would happen if"⁹. Its letterhead states: "the aim is to enable everyone to identify and explore visions of better lives and the better worlds they would like to inhabit". Opening up ways of thinking about the shaping of society was more important to Salamon than success in terms of arts funding or the attention of the artworld and its press, and independent of aesthetic judgements. The Festival brochure included 48 items (Appendix D), from one-day events such as a lantern parade - *Utopian Lights* - at the

Customs House in South Shields, and *Dream On*, a workshop-conference in Carlisle for disabled people, including artists, to major projects such *The Seen and the Unseen*, and *Working Together*, a series of six artists' residencies with Northumbria Probation Service (discussed below). Drama, visual art and multi-media events were the predominant artforms¹⁰, and, though elements of the Festival were spread between Cumbria, Northumbria, County Durham, Teesside and Tyne & Wear, around half were based in Newcastle, attracting audiences totalling around 10,000 (Farley and Cashman, 1999: 2 and 6). Reflecting a diversity of settlement, some events were intended for audiences of 20 in local settings, others for over 3000¹¹. Each constituent project found its own funding, whilst Artists Agency raised funds for coordination, free advice, support, production of a colour brochure in which all events were listed (Artists Agency, 1997), and the opening and final events.

Central funding was difficult to raise, Salamon thinks because the Festival "was a wacky concept, not attractive to corporates and difficult to categorise"; this is supported by responses to a survey carried out by the University of Northumbria at Newcastle as part of its evaluation: Carol Alevroyianni of North Tyneside Council states: "the project ... tried to be too many things for too many people, so it has given a confused message. It is not easy to explain to anyone and so has missed out on the level of profile it could have achieved for the arts" (Farley and Cashman, 1999: 14). The idea for the Festival also entailed complexities, which Artists Agency did not wish to conceal, of the relation of local and global forces, some of the latter represented by art's corporate sponsors. Support in the form of design work, logo, and production of the Festival brochure was, however, provided by Proctor & Gamble, a national conglomerate, through personal contact with a senior executive¹². The ethics of funding were themselves subject of a day-seminar - *Funding for a Change* - co-organized with PLATFORM (see Chapter 8).

Organization, like funding, devolved to each participating project. The Festival included projects which shared its broad outlook but were part of already established programmes, and others either facilitated by Artists Agency or directly managed by them (as with *The Seen and the Unseen*). As a result, not all the work which took place was specific to the Festival, but the combined programme presented a major cultural intervention in the region¹³. Organisers of aligned projects saw, according to Salamon, an advantage in being under an umbrella of joint publicity and marketing. Salamon sees the Festival also, as distinct from its individual components, drawing attention to the idea of utopia amongst community groups and organisations. The brochure included a freepost card inviting people to register for future mailings, and to write a sentence or two on their own vision of utopia. 33,000 brochures were distributed, and 24 personal visions returned by post (Farley and Cashman, 1999: 13), plus several by e-mail.

Artists Agency has always worked with local rather than nationally known artists - Gormley's *Angel of the North* being commissioned by the local authority in Gateshead, the kind of scheme explicitly outside their remit - retaining its regional terrain when other public art agencies have become national¹⁴; it operates through partnerships with local arts organisations, local and health authorities, government agencies (such as the Home Office), voluntary organizations and community groups. *Visions of Utopia* was a way to see if such a small arts organisation could be a catalyst to radical thinking about society¹⁵, and could actively involve local people in talking about their ideas of a better world.

The Festival opened with a lantern parade at sunset on 20th September, 1997 in Ulverston, organised by Welfare State International. Lantern parades, along with pyrotechnics and alternative funerals, are part of their regular practice¹⁶, - this parade was the 15th in Ulverston. Each has a different form, in this case the building of a lantern tower, or beacon in the shape of a lighthouse. Four

processions converged bearing home-produced lanterns a foot high to hang on the beacon, which, after a while ablaze with small lights within was dismantled and later taken to South Shields for a parade at sunrise on November 7th. The Festival brochure states: "The tower can only be made with contributions from each neighbourhood and as a community beacon it is an ideal symbol of Utopia. An assemblage of light. A delicate gift representing the whole community" (Artists Agency, 1997: 30). It might also be called a performance of community. The link to an established organisation was a gift to the Festival, ensuring that the first event would bridge the region, and be likely to be successful. Salamon sees the lantern procession as becoming grounded in a local environment, its continuation and scale evidence of local support. For Welfare State International, it is a re-invention of traditions which industrialisation has displaced, though this raises the question as to whether or not such traditions are authentic equivalents for the folk cultures of previous periods of history (Cf the glass painting of Murnau, Bloch, 1991: 48-55). The *Evening Mail* (22nd September, 1997) ran a two-page feature:

As I approached Ulverston's Ford Park I caught the echo of a distant drum beat. The whiff of smoke was in the air and I caught sight of the flaming torches lighting up the park. Ghostly white shapes cluttered up the playing field and streets, swaying in the breeze ... Local People had created paper lanterns on the theme 'Visions of Utopia' and the result was magical. People had let their imagination run riot. There were cats, trees, robots, and a lighthouse with wings. ... the beer-drinkers and would-be clubbers that usually line the streets were replaced by families, their eyes shining under the glow of 300 or so paper lanterns ... (Zoe Green)

Quoting the text at length brings out certain qualities: on one hand the emotive image of smoke and torches; on the other a celebration of imagination, and a note of conviviality, or nostalgia, as families take the place of lager-drinkers. What is represented may be a moment of liberation within everyday life, comparable to the procession of barges and garbage trucks coordinated by

Ukeles in Givors (Phillips, 1995a). And, if "everyone's feet tapped in time to the percussion band's primal rhythm" (*Evening Mail*, 22nd September, 1997), at least there was no appeal to shamanism, and the music is popular rather than populist. The lantern procession, en route from Cumbria to Tyneside, was repeated at Wansbeck, Northumberland. The *News Post Leader*, under the heading "Lake spectacular launches festival" and leading its story with the annual Wansbeck Festival's adoption of the utopian theme, states: "The spectacular event at the end of the parade will reflect utopian dreams and the closing of summer into autumn" (News Post Leader, 1st October, 1997). An "imaginary island" was constructed in the lake at Queen Elizabeth II Park, to "house the dreams and realities of the people of Wansbeck" (Artists Agency, 1997: 30). This, again an annual event aligned to *Visions of Utopia*, was one of the largest¹⁷, involving MidNAG community choir, six first, middle and high schools, dancer Tim Rubidge, Dodgy Clutch Theatre Company, and Trinity Youth Group, in a range of performances and events (4th -18th October, 1997). The closing procession, across the causeway to St Mary's lighthouse at Whitley Bay, took place on 28th November, 1997, in foul weather. Barrels of burning tar lit up the causeway as light projections moved across the surface of the tower. Standing on the spiral staircase within the lighthouse, a choir sang for the (polluted and nearly fished-out) North Sea.

The Festival also included events in which participants looked to their future environments and social situations. Asked 'What will our society look like in 100 years time?' one school group responded: "modern ... full of cars ... too many cars ... full of car parks ... shops and car parks ... we'll have solar power ... there won't be any here, there's hardly any sun ... pedal power ... it'll take hours to get anywhere ... polluted ... there'll be loads of rubbish ... worse than it is now ... this school will still be painted pink ... it's scabby ... needs to be redecorated". Another group described an ideal world as "peaceful, fun, respectful, education, health, cleaner, no litter" (unattributed voices, May 1997, transcripts supplied by Artists Agency). Children aged 6-16

in South Moor, Stanley, Co. Durham, produced a model of the county as they foresaw its appearance in 2100. Education worker Steve Grey commented: "We know that South Moor is far from Utopia at the moment, but the kids have come up with a lot of ideas of how housing and the transport infrastructure will change the look of the place" (*The Northern Echo*, 30th August, 1997). Amongst reflections of current environmental debate in the model were wind and solar power, a monorail, and a moving pavement.

In a workshop arranged in collaboration with the regional centre of the Open University - OUtopia - adult participants in Wear Valley (Co. Durham) were asked which of 11 categories of things in the environment were most significant to them. The highest incidence of selection were for a common language (including dialect); amenities such as parks, swimming pools and libraries; natural landscape; and places to eat and drink. The only category picked by no-one was public monuments, memorials and art (OUtopia 97, brainstorming summary provided by Artists Agency).

The intention had been to link the Festival with *Visual Arts UK*, a celebration of the visual arts in the Northern Arts region in 1996, though the project in the end took on a longer timescale. Artists Agency wished, in any case, to address the short-termism of community-related arts projects¹⁸, in a culture where "people only think about the now ... children have no future, no history either, only the now" in context of a "society-wide lack of security"¹⁹. The aim, also, was to generate an equilibrium through cultural experiences, between the economic impact of globalisation (in Sunderland a transition from heavy industry to new, less secure forms of employment), and local autonomy. Imaginative work was seen as a means to encourage ideas of alternative structures of power, in informal conversations around events as much as through direct participation in their production: "Even writing a response card begins a process of taking back power"²⁰.

Visions of Utopia included many events involving public participation in art-making through schools and youth groups. The evaluation report states that whilst 19,055 people attended events as audiences, another 10,092 participated actively as co-producers (Farley and Cashman, 1999: 6); there were 5,683 visitors to the Festival website (Farley and Cashman, 1999: 10). About 30 schools and youth groups in the Northumbria Police Authority area took part in making a 1000 sq.ft jig-saw of utopian imagery, funded by the Arts Council's A4E scheme, at Newcastle Discovery Museum. Danny Gilchrist, coordinator of Northumbria Coalition Against Crime, is reported: "We hope this project will have a lasting impression on the children and help them reflect on what sort of world they want to grow up in" (*The Journal*, 23rd October, 1997). A challenging project, which grew out of *Visions of Utopia* but continued after the closing performance at Whitley Bay, and is still in progress, is a collaboration between Artists Agency and the Northumbria Probation Service, with whom a link was first established in 1989. This entails six artists' residencies, one in each of the areas covered by the service. The residencies, beginning in 1998, offer participation to a client-group perceived by the public and the state as socially excluded, and felt, by Artists Agency, to be likely to benefit from the communicative aspects of an art project, as well as from the acquisition of skills seeded by a professional artist. This is the kind of project for which Artists Agency is particularly known, previous work including collaboration with local and health authorities, including the mental health service²¹.

Experience of such projects is the background to the Northumbria Probation Service residency. Sharron Lea-Owens, a digital artist based in Newcastle, worked during 1998 with South Shields Community Supervision Team, who (as a division within the Probation Service) oversee group and individual programmes for the rehabilitation of offenders, and manage community sentences. Technical support was given by Sunderland University's Department of Photography, and an art student undertook a placement as assistant to the

artist. Using digital imaging, participants produced a calendar for 1999, each month represented by a different young offender's work. The project was titled *Futurelives/Indifferentspaces*. Lea-Owens saw her role as facilitator: "I initiated the project on the understanding that the images produced would be the clients' images" (Farley, 1999: 5), and officers of the Supervision Team saw the project as offering structured activities, skill acquisition and a way to fill time: "A lot of reasons these people become involved in offending is that they've got nothing else to do. So what we try to do is look to see what kind of skills they have ... try to link them to a project or group where they can fulfil their potential ... If you can keep these people occupied and it's something they enjoy doing, you're diverting them away from crime" (Pam Alison, cited in Farley, 1999: 6). A comparison can be made with the work of Mauricio Dias and Walter Riedweg at Fulton County Child Treatment Centre School, in *Conversations at the Castle*, curated by Mary Jane Jacob in Atlanta in 1996 (Miles, 2000: 199-200). Although the participants here were incarcerated, communication was encouraged in workshop sessions in which participants drew from memory places of importance in their lives, from which they were separated by their incarceration - the process being as important as the outcome, countering a populist rhetoric of boot camps designed to, as one source stated, deconstruct a person in 90 days. The project further entailed the use of car licence plates (manufactured in penitentiaries) to carry texts reminiscent of Jenny Holtzer's work for galleries and public places: "Did you put me in to leave me out?" and " Who should I fear?" (Jacob and Brenson, 1998: 86-97).

Two of the calendar images from South Shields, though less challenging, use text and refer to a context of crime and security. One, by George, uses words such as crime, deceit, ignorance, rage, depression, pain, anger, illness, abuse, famine, obsession, homelessness, manipulation, genocide and torture, amongst others, to make a NO. Another, by Shah, uses schematic drawings of a living room and its contents with numbered security devices: talking smoke alarm,

talking burglar alarm (closes all exits), security camera, security system (swipe card entry), display telephone, door answering machine, and air freshener. Richie uses schematic eyes to make a CCTV mast, and Pam takes alternating images of the Statue of Liberty and Justice (surprisingly similar when seen together, like alternating fates which govern experience) around an image of the planet seen from space, within a circle which re-codes it as the iris of an eye. Lea-Owens states:

I didn't want it to be like an environmentalist, hippy, liberal calendar. I was also aware [of] this undercurrent (mainly from probation officers) that the only people interested in this project would be people with mental health difficulties or drug issues ... they're the only lot allowed to have visions" (cited in Farley, 1999: 7).

She saw the quality of images made by participants as high, and a calendar which could be on every probation officer's desk²² as more effective than an event, though there was also an exhibition at the end of the project. Lea-Owens notes a shift in the direction of her own art after the project:

... the subject of my work has altered as a result of the project. I used to create images that explored the fetters of a gendered and ethnic identity, but the interaction with one offender taught me that the tag of being labelled criminal was a far more sinister and prevailing imposition ... I began to produce CCTV performances in public spaces" (cited in Farley, 1999: 10).

For the participants, the evaluation report states a positive experience entailing new skills and a greater feeling of self-worth (Appendix E).

COMPARATIVE ANALYSIS

A comparison of *Parish Maps* and *Visions of Utopia* reveals broad similarities: both offer opportunities to professional and non-professional artists; both have a relation to local and environmental change; and both aim to contribute to a better world. But the similarities mask differences in the relation between professionals and non-professionals; in understandings of locality and

community; and between affirmation of or resistance to given forms of visual representation. For example: Common Ground sees the work of professional artists as exemplary, while Artists Agency employs artists in residence, such as Lea-Owens, not because they have a national reputation, but for their competence in seeding their skills as catalysts to the creativity of others, whose work is seen as of equal value to the artist's. Examination of the resulting work in each project also reveals differences in the extent to which the visual codes of the dominant society and its culture are reproduced; and comparison of the methodologies of the projects reflects differing forms of mediation and interpretation. Similarly, *Parish Maps* identifies as its setting the most human-scale of administrative boundaries, whilst *Visions of Utopia* covers an entire region, so it might seem that *Parish Maps* offers the more localised experience; but the use of a nationally promoted model leads to a loss of specificity, while participants in *Visions of Utopia* may have stronger links to local contexts through the autonomy of the 48 projects, each with its own model of organization. The two projects are now critically compared, citing in particular the map of Aveton Gifford and the project with young offenders discussed above, under three headings: power and representation; locality and community; and affirmation and resistance.

POWER AND REPRESENTATION

Grove-White asserts that *Parish Maps* "has harnessed the creative imagination, to help bring alive the richness of our relationship with our surroundings. Many of our finest writers and sculptors have joined in" (Common Ground, 1990). This suggests a canon, confirmed by the method of direct selection by a panel of experts; but also a view of art as offering a particular kind of experience. Artists, he states, contribute feelings about place, affirming a personal approach to the environment which gives confidence to non-artists to value and express their feelings for the places in which they live, and, from that, for the wildlife habitats Common Ground was established to conserve:

In attempting to reassert the importance of liberating our subjective response to the world about us we have turned for philosophical help to those who wear their emotions on their sleeve. We work with people from all branches of the arts. Much of what we do attempts to place cultural arguments and evidence beside scientific, technical and economic rationales which so dominate and often debilitate our ways of thinking and doing (Common Ground, 1990).

In Common Ground's literature the personal is ranged against an all-encompassing, naturalised other of officialdom and market forces: "Hundreds of small acts of clairvoyance may precede decisions to pull the hedge out, to build on the allotment" (Clifford, 1996: 3). Yet the acts of planning authorities and agri-businesses may be neither clairvoyant nor beyond political understanding, and failure to identify the industrial-economic system as a force in environmental destruction is limiting. Clifford draws out the importance of individual responsibility: "how responsible do we feel for the place and for the changes?", but subsumes ideology in normalisation: "All manner of forces bear down upon every inch of soil, every city stone, and despite the intimacy of their impact, many seem beyond our understanding, never mind control" (Clifford, 1996: 4). The point is not to discount subjective responses, but that rationales are linked by Grove-White to debilitation, while Clifford sets up an image of the self as victim in face of forces characterised as Fate.

This does not accord with the artists' maps; Atkinson would probably count himself a rationalist, and his map of Cleator Moor states a disinterested critique, though he may still feel passionately about the land represented. Similarly, Willat's inversion of the power associated with a view from the top of a tower (by using a tower-block) is a reflection on the codes of topographic illustration. But this introduces another difficulty - Crouch and Matless state that "While their [professional artists'] maps were set up as examples for community groups to follow, Common Ground's work is premised on a sense that invention and creativity are not simply the province of professional artists"

(Crouch and Matless, 1996: 244); but they also note that tensions arose locally due to the identification of the map as an artwork. Crouch, however, cautions in another text, published by Common Ground, that without the lead of artists, local maps "might work to a formula that takes the exercise back again into those Official regulations and expectations that Common Ground and hundreds of the Maps have sought to wriggle from" (Crouch, 1996: 62). Yet Rugg sees no link between the artists' maps and local projects; and it could be that a non-appreciation of contemporary art as represented in the mass media would drive some people, in the absence of contact with an artist able to demystify art practice and defuse its intimidation of the non-art public, will lead participants in local projects to fall back on given codes in heritage culture and tourism. The romantic view of art favoured by Grove-White, with its history of genius, is in any case problematised when art's production is shifted to non-professionals, or groups rather than individuals. What do those who are not Britain's finest artists (like young offenders) have to offer? For Common Ground, professional artists contributed to the project's publicity; but their expertise remained located in their own work, which was exhibited and reproduced but not linked to any transfer of tacit knowledge. The aim of *Futurelives/Indifferentspaces* was, in contrast, that of the wider programme of *Visions of Utopia*: "to bring artists into contact with communities, public service, social groups and industries by means of placements", and specifically to "encourage individuals to develop their own creative skills" (Farley, 1999: 2). Lea-Owens' creative expression was thus secondary, and the calendar includes the work only of participants. The evidence of their statements is that they gained from the experience, widening their understanding of art; and of the images that they were inventive rather than derivative in doing so.

If the roles of artists, and their relations to participants, differ between the two projects, so, too, does the use of visual codes. Whilst professional artists made maps which challenged conventional cartographic representation, most local *Parish Maps* affirm a plan with scenes format. *Futurelives/Indifferentspaces*

does not correspond to stereotypical categories of calender image, from countryside views to naked women. The 12 images are mechanically reproduced equivalents of the artists' maps exhibited by Common Ground - a democratization of art through deconstruction of its aura in photography and mass reproduction (Benjamin, 1973), offering non-professionals access to contemporary technologies of image-manipulation, and a form in which their work enters contemporary visual culture alongside that of artists, advertising agencies, and organisations who promote themselves through calenders.

Maps, like calenders, are informational, and changes in their format through new technologies of imaging are a means to convey information more efficiently (Rhind, 1994). But they are also ideological. Modern maps do not locate Jerusalem at the centre of the world, but they remain selective in what they include, or, in the case of Charlbury's *Parish Map*, exclude. Codes, then, are mutable. A map by Chilean poet Godofredo Iomi shows the "proper north" at the south pole, mapping the Southern Cross onto the outline of South America (Pendleton-Jullian, 1996: 77-8). Most local *Parish Maps*, however, use a standard cartographic language of the plan view; this uses a viewpoint derived from the traditional location of the eye of god in the sky - the over-view, the view from a position of power.

Massey characterizes the distanced viewpoint, and visibility, as aspects of masculinity (Massey, 1994: 232), and Michel de Certeau observes a generalisation of forms in the view from a high building, so that the city below is like a sea (de Certeau, 1991: 92). This viewpoint is not only aesthetic, it informs urban planning; Jo Beall, in *A City for All*, writes "The arrangement of urban spaces has commonly been used by planners to 'put people in their place'" (Beall, 1997: 4); and cartography may do this, too, whilst normalising spatial representation. This becomes problematic when the aim of a map is to de-centre power, as might be understood from Common Ground's literature, such as the initial (1986) press release for *Parish Maps*:

By emphasising that everyone is an expert in their own place common Ground hopes that increasing confidence will lead people towards involvement in active caring for the wild life [sic], landscape, buildings and historic features of their own surroundings (Common Ground, 1986).

Jay Appleton writes, however, in an essay on the mapping of beauty: "The problems really begin when attempting to differentiate between areas or objects according to attributed aesthetic qualities" (Appleton, 1994: 112)²³. He contrasts the de-personalised aerial view to that of a person looking to a horizon from within a landscape, adding that "aesthetic pleasure derives from the interaction of the observer with the landscape" (Appleton, 1994: 114-5). Appleton concludes that many of the problems which arise in representing the experience of landscape can be traced to the use of a plan rather than elevation. But the Aveton Gifford map uses exactly this format; and of 17 local maps illustrated in Common Ground's slide pack on *Parish Maps*, 11 use a plan view, 5 use elevations and one is sculptural (Appendix C). Although the 'Parish Maps' leaflet asks "Are you interested in natural history, geography, food, customs, stories, local history, archaeology, landscape, literature, architecture? Any of these can provide a starting point", it goes on "You may want to use an Ordnance Survey map to act as a guide or look at old maps in the county or borough record office" (Common Ground, 1996). In contrast, the calender produced by young offenders in *Visions of Utopia*, whilst conventional in setting out the grid of days and dates in each month, begins from no prescription other than the technical (digital) as to what images can be used. January is not denoted by a winter scene, but by George's NO; June is a digital montage titled 'The Beginning', by another George, of lightning over the sea, and hands clasping a world, while December is Pam's mandala of Liberty and Justice. The images used, by people with varying levels of previous art experience in schools, are culled from printed media; digital imaging allows juxtapositions in which context shifts, rupturing the surfaces and perceptual norms of the dominant culture (Cf. Marcuse, 1978).

Beside differences in the relation of professional to non-professional, and use of codes of representation, are those between the methods used to mediate the creativity of participants in the projects. At Aveton Gifford, the first impulse was to create a town trail following the opening of the local by-pass. The suggestion for a *Parish Map* came from the Environment Services Department of the local authority, South Hams District Council, on the grounds that:

"In the process it is hoped that local people will create far more than a map - but shall discover the place for themselves and highlight some of the features they would like to conserve or improve, turning community art into community action" (unattributed but in quotation marks, Common Ground, 1996, notes to slide pack).

A core group was formed, children from the school led people on a local walk, and a slide show of archive photographs was held. The tradition of beating the bounds was revived, and commemorative mugs produced. The project was coordinated by Trudy Turrell, an Environment Services officer, and the task of making the map put in the hands not of a group, as in several other *Parish Maps*, but locally known artist Glanville (who lives in Ivybridge). The original in acrylic on paper was then produced as a poster (29x39 inches, sold at £4 by the local authority). Common Ground state: "The finished result was a cheerful, bright acrylic, covering most aspects of village life and wild life ... a mixture of precise details ... with folklore" (Common Ground, 1996, notes to slide pack) - a reductive description in keeping with the general tone of Common Ground's literature, which is promotional both of its projects and its appeal to funding bodies and sponsors.

Salamon admits the difficulty of raising money for a utopian project. But the aim of social inclusion, a core value for Artists Agency, is expressed in *Visions of Utopia* and other Artists Agency projects in the local management of projects, as in the Northumbria Probation Service (and the *Art Studios*), by steering groups on which host organizations and participants are represented. Before the appointment of the artist in residence in St Peter's Riverside, for

instance, the steering group met to draw up a brief for the project; and was involved in the appointment, identification with the artist of a programme of work, and monitoring of progress and feedback. In *The Seen and the Unseen*, the steering group was in many respects led by three activists in the Quaking Houses Environmental Trust (Kemp and Griffiths, 1999). Chaia Heller, in *Ecology of Everyday Life: Rethinking the Desire for Nature*, writes:

Members of oppressed social groups are often deprived of knowledge of their own histories or cultures. This lack of self, or 'collective self' knowledge destabilizes a group and makes it further vulnerable to social control. In contrast, self knowledge fortifies our ability to determine the degree to which we may be truly seen or known by another person (Heller, 1999: 102).

For young offenders, the project offered a means to escape the circumstances which led them into contact with the authorities, metaphorically denoted by the independent choices involved in making the work.

LOCALITIES AND COMMUNITIES

Crouch and Matless, citing maps in Cleveland, Bristol and Oxfordshire, argue that shared process is central to the aims of *Parish Maps*, and that "the symbolic anti-urbanism of the parish map might place the map within a particular gendered mode of community, an idyllic village or a suburban matrix where place is geared around a family domesticity" (Crouch and Matless, 1996: 250)²⁴. Massey's discussion of gendered imagery in 19th-century French art is also relevant, differentiating domestic subject-matter as what was then available for women to paint (Massey, 1994: 233-44). Crouch and Matless ask what relation the iconography of the maps has to political as well as aesthetic content, returning to the case of Charlbury as selective representation. But beside the question of interpretation is that of community. For Hardy, the Charlbury map's artist, community would seem to include one aspect of village life, determined by class.

Common Ground, however, defines place geographically - as maps identified by place-name can only confirm - whilst Artists Agency employ categories more defined by social circumstance. This is not to exclude spatial allegiances, as in Ulverston, Wansbeck, South Shields and elsewhere where lantern parades are seen as bringing together people because they live there. But it is to recognise that places, whilst in some cases labels of deprivation (as the west end of Newcastle, to which taxi drivers are reluctant to take passengers), are also ephemerally constituted by group activity. In this sense, the Probation Service is a place, characterised by institutional relations as ordering as those of a hospital ward, though its aspiration, too, is that its community will not be permanent.

Grove-White asserts (1996) that local parish maps reconstitute democracy against a tide of globalization²⁵, and that "people are striving to adapt and to assert new forms of shared value" (Grove-White, 1996: 12). From shared understandings at local level, he sees a reconstitution of a trust corroded today in relations to official bodies:

It is in this context that the Parish Maps idea holds promise of far-reaching significance ... a device resting above all on respect for the affective *meanings* of 'community' and nature ... Common Ground's insights concerning the significance of the intimate, the relational, and the locally valued ... thus hold considerable potential for the burgeoning wider process of reinvigoration of democratic politics (Grove-White, 1996: 13).

But he gives no notion of how revitalised personal feelings will translate into democratic action, nor how different people might be affected by the same local conditions, or see the same landscape in intimately different ways. The brainstorming sessions in *OUtopia* indicate more of how people think of community. Asked which kinds of fellow creatures they would most like to benefit, participants gave widely divergent answers, from children (11), and local people (10), to people who want to talk and listen (5) and people who

need to believe in something (4). People with influence, people with money, old people and animals gained no votes. Another image of community life was given in responses to the question 'what are the most significant barriers to what you would like to achieve in a community?' - lack of money and apathy received most ticks, with old habits, lack of support, and fear (of people, crime, failure, mockery) in intermediate positions. Three categories received no ticks: the law, the weather, and wickedness. What is conveyed by these (remarkably enlightened) responses, which are not statistically or scientifically significant, is a level of articulation. One respondent added, under 'further comments': "I have no desire to get credit for the work I do. The idea of a perfect place/world pre-dates more's [sic] utopia. Everyone is a member of several committees" (collated responses provided by Artists Agency).

Perhaps the key difference between these workshops and Common Ground's enquiry into local histories and landmarks is that in the workshops the emphasis is on values and people's responses to each other, rather than things. Whilst awareness of heritage may lead those who value it to make efforts at conservation, awareness of other people may in the long term lead to a stronger sense of a public sphere in which decisions, including those on conservation, are made. A similar difference is found in the implied publics for the projects: the calendar is for a public of the young offenders who designed it, and their families, friends and supervising officers, and is unlikely to circulate much beyond that public; in contrast, the maps are marketed locally, by local authorities and individual artists, and *nationally* by Common Ground in a version of pyramid selling whereby new converts to the project are sent lists of items and contacts to enable purchase of maps from previous cases. The public for a parish map is certainly in part local, again made up of participants and their social circles, but the cheerful images may well appeal as much to tourists, and Common Ground's sponsors.

Identification of a public geographically is problematic. In Quaking Houses there was a threat of depopulation after the closure of the mines, but a fairly stable if ageing community remains. It is, however, dependent on nearby larger settlements - the supermarket and a cinema in Stanley, department stores in Newcastle - and changes in employment throughout the region, as its heavy industries close and new, higher-tech industries bring inward investment but also less secure employment, not only lead to increased mobility and more extended milieux, but also changes in how people feel about a place still haunted by its lost past. The artist at St Peter's Riverside, for instance, was asked by the steering group specifically not to reference ship building in his work, as if it was too private a grief (Miles, 1997: 125-131). Affluence, too, increases mobility, as the urban rich buy second homes in the countryside. The notion of community may, then, be elusive, or, like the public for art need to be created rather than assumed as given²⁶.

AFFIRMATIONS AND RESISTANCES

Parish Maps convey an image of a comfortable, mainly rural England. But, as Urry points out (1995: 78), rural areas are complex in their sociological relations, as agriculture becomes industrialised and an increasing number of urban dwellers acquire second homes; he notes the possibility that collectivities can restrain expression as much as support it (Urry, 1995: 123), an idea supported by the brainstorming sessions described above when fear of others (or failure in their eyes) is a middle-rank source of inhibition. Amongst the artists involved in *Parish Maps* are varying levels of such concern: Jane Whittle, who made maps in both Redlynch, Wiltshire and Bro Dysynni, Gwynedd, writes of the latter that "making a map in such a place was different from making one in the south of England during the Thatcher years" (Whittle, 1996: 78); and Atkinson's view of Cleator Moor does not replicate the "romantic gaze" of the tourist authorities in the Lake District (Urry, 1990: 104). Narratives of place, meanwhile, are mutable; and culturally constructed. Matless and Revill conclude from interviews with Andy Goldsworthy that

Cumbria might one day be called Goldsworthy Country (Matless and Revill, 1995: 444); and *Parish Maps* may affirm the England of postcards of thatched cottages, a genre not representative of rural poverty, nor of the encroachment of agri-business on traditional landscapes. But what scope do people have to construct their own stories, not just of place but of life? Heller writes:

The ability to conceptualize is predicated on the capacity to translate abstract meaning into the differential forms of symbol or language. Differentiative desire is the desire to differentiate the world conceptually, making meaning where there was none before, to express our interpretation of reality (Heller, 1999: 102).

She contrasts the rigid determination of meaning through power - seeing rationality not, like Gablik (1991) as alienating but as colonised by capitalism's instrumental logic - to the non-linear thinking of feminists, social ecologists and indigenous theorists, for whom associative thought reclaims what she terms the sensual moment (Heller, 1999: 103). Heller, like Lippard, recognizes a strata of experience which needs no invention because it is already there; just as Lippard's emphasis on locality leads to a recognition of the cultures of everyday life as realm of a sensibility radically different from that of the dominant, homogenising society, so *Visions of Utopia* brings out a specific, often insurgent character of that realm. But does it change the world? The question implies a shift of consciousness, and it was the difficulty of achieving this to which Marcuse (1970: 80) admitted defeat; but Marcuse sees the problem in time, one consciousness following another, while the everyday exists within the dominant culture, as it were in space. Institutions, such as conventional cartography, affirm the dominant value structure, but the everyday endures within it. What then, are the appropriate strategies suggested by these projects to achieve recognition of such sensibilities? *Parish Maps* offers a top-down solution: exemplary art, the plan view. *Visions of Utopia* asks people about their social relations and visions, and involves them as participants in practices of art and life.

Finally, four quotes: the first from *Futurelives/Indifferentspaces*, the others responses to the *Visions of Utopia* brochure: "To be honest I'd never thought about Utopia. But it gave us a chance to think about how we'd like the world" (participant B, cited in Farley, 1999: 10-12; see Appendix E). And amongst personal visions of utopia: "Worldwide freedom of speech, expression and acceptance of diversities"; and "Pure consciousness" (anon. e-mail and photocopy supplied by Artists Agency). And Kathleen's vision of utopia:

Sharing, and friendliness [sic], to force one to suffer is the ultimate injustice and people would not allow this to happen. Things would be done as friends not as workers and coworkers. Violence would not exist, when one got angry and they could not handle it they would walk away and calm down, otherwise they would discuss it rationally and attempt to find the truth. The truth would be the driving force of people and the culture would be based upon a system I observed in the amazon basin, in which the people thought it abhorrent to be selfish, to give to others and make them happy is the greatest gift of all. Well I could go on forever but i [sic] will end now with the basic idea (e-mail to Artists Agency, 10th July, 1998).

APPENDIX A: ARTISTS' PARISH MAPS

The artists and locations they selected are: Norman Ackroyd (River Windrush); Conrad Atkinson (Cleator Moor); Adrian Berg (Regents Park); Helen Chadwick (Croydon); Hannah Collins (London Fields); Stephen Farthing (three sites in Kent); Tony Foster (Luxulyan Valley); Antony Gormley (not stated - a figure-cast); Pat Johns (Topsham); Balraj Khanna (Maida Vale); Simon Lewty (Old Milverton); Ian MacDonald (Greathan Creek); Garry Miller (Willingham); David Nash (Blaenau Ffestiniog); Roger Palmer (Portsmouth Harbour); Judith Rugg (Grand Union Canal); Len Tabner (Saltburn); and Stephen Willats (Hayes).

The artists were directly selected, from knowledge of previous work, by a panel comprising Richard Cork, Michaela Crimmin and Lesley Greene of Public Art Development Trust, Liz Kessler, a photographer and arts manager, Barry Lane, Photography Officer of the Arts Council of Great Britain, and Timothy Hyman, artist and curator of *Narrative Painting*, 1979, Arnolfini and ICA, London. (Common Ground, 1986, press release).

APPENDIX B: RURAL AND SOUTHERN BIAS IN LOCAL MAPS

Common Ground have no list of the maps produced to date, offering only a range of local contacts known to them (telephone conversation with Sue Clifford, June 1999). A leaflet listing items, mainly poster reproductions of locally made maps, sets out contacts by county. 13 counties are in the south, and 4 in the north (with a range of contacts from 15 in Devon to 1 in Cheshire), plus London and Scotland (one contact given for each). The three longest lists are:

Devon: All Saints, Axminster; Aveton Gifford; Aylesbeare; Chagford; Clyst Hydon; Combe Martin; Dunchideock; Holbeton; Kenn; Littlehempston; Lydford; Membury; Rattery; Topsham.

Oxfordshire: Chadlington; Charlbury; Cholsey; Dorchester on Thames; Garsington.

Hertfordshire: Abbots Langley; Colney Heath; Croxley Green; London Colney; Shenley.

(Some of the items for sale produced by local communities as part of the Parish Maps project, Common Ground, not dated).

There is also a regional bias in a list of local contacts published by Common Ground (not dated), gives 32 in the southern counties of England, and 11 in the midlands and north (taking the border Oxfordshire-Warwickshire as the dividing line). A similar bias is found in Greeves (1987), a Common Ground publication, with one illustration of a project in the north and 10 in the south (Greeves, 1987: 9-17), though text references in the section 'Examples of Parish Maps' are evenly distributed (Greeves, 1987: 11-15).

APPENDIX C: COMMON GROUND SLIDE PACK

A set of 20 slides features artists' maps from the initial set of 18 (1986-7) of: Maida Vale (Khanna) and Blaenau Ffestiniog (Nash); and locally produced maps by artists and groups of non-professionals of: Muchelney, Somerset; St Sidwell, Exeter; the River wear; Fryent Country Park, Brent; Easton, Bristol; Bobbing, Kent; Thirsk, North Yorkshire; Aveton Gifford, Devon; Elham, Kent; Rattery, Devon; Bro Dysynni, Gwynedd; Chideock, Dorset; Rainow, Cheshire (2 slides); Bridford, Devon; Welshampton, Shropshire; and Gartmore, Stirling. Four of these nineteen places could be said to be in urban areas, and one in a country town. A geographical bias to the south is reflected, with seven cases in the south-west, two in Kent and two in greater London.

APPENDIX D: PROJECTS IN VISIONS OF UTOPIA:

The project brochure lists the following 48 items:

Dreaming Not Screaming, three events by A Bit Crack, a group of storytellers, in Byker;

A School and A College, a cross-disciplinary study of utopias by a school in Barrow and a tertiary college in Redcar;

The Seen and the Unseen, a collaboration between a community environment group, scientist at Newcastle University and artist Helen Smith to create a wetland at Quaking Houses;

Building Tomorrow's Communities, a conference on housing in North Shields;

Heart on the Left, a poetry reading by Adrian Mitchell 'poet laureate of Utopia' in Newcastle;

String Along with Adrian, a musical event with Mitchell and Albert Hunt, in Newcastle;

Back to the Future, a reminiscence project with a writer and photographer at the Bede Day Centre, Barnard Castle;

Blyth Valley Open, an annual open exhibition at Cramlington Library;

Pigs' Meat, a touring performance by Bruvvers Theatre Company based on the life of Thomas Spence (1750-1814);

Poems for the Millennium, a poetry reading and launch of a chain poem by Simon Armitage in Cleveland;

Take Off '97, a series of 17 new plays for young audiences in Washington and Seaburn Arts Centres, and local schools;

Journey to Utopia, a proposed journey by Ian Breakwell;

Utopia on Silk, a silk painting by young people in Barrow working with artist Sarah Miller;

Utopian Lights, a lantern procession at South Shields;

Chink, a dance performance by Edwun Lung in Newcastle;

Women Working Towards a Vision, in which community artist Ruth Garland worked with women in Dene Valley on a visual arts project;

Utopias on Videos and Textiles, a craft and multi-media project with a group of Brownies in Stanhope;

Magical Acoustical Tour, a tour by the Wear Valley Band;

Drama, Logos and Signs, a drama project for 8-12 year-olds in Bishop Auckland;

Talking Heads, a multi-media project on visions of the future in libraries in Co. Durham;

Ordinary Lives: That's All We Want, a project for people with learning disabilities in Durham;

The Making of Newcastle, multi-media event, bicentenary of the birth of Richard Grainger, property developer and benefactor, Tyne & Wear Museums;

Artists' Visions of Utopia/Dystopia, a critical forum organised by Metalex;

Between Me and You, exhibition, Stephen Willats, Middlesbrough Art Gallery;

College Utopia, project by Newcastle College including production of a newspaper, radio broadcasts and a photographic competition;

Our Future in Our Hands, an internet and live performance on black presence in global culture and the voices of the disenfranchised;

Bernadetje, play produced on a fairground dodgem track by Newcastle Playhouse;

Jigsaw, a joint production of an artwork by 500 people in Northumbria;

Working Together, a series of six artists' residencies in the Northumbria Probation Service;

Outopia: the Global University?, a real- and virtual-space debate on new learning networks organised by the Open University at the University of Northumbria at Newcastle;

Pure Profit - Fair Grounds, a critical seminar on the relation of radical arts organisations and sponsors, organised by Platform;

Dream On, a day-workshop for disabled people and disabled artists to investigate aspirations of their futures, in Carlisle;

Homeless Visions, a project by St Thomas More School, Blaydon on homelessness;

Cephalopod Communication, an exploration of inter-species language development potential using digital technologies, by Sharron Lea-Owens;

Unfolding Stories, an exhibition of a giant concertina book made by members of South Tyneside Art Studios (a studio space for ex-clients of the mental health services);

On Top of the World, a mobile animation unit based at Sunnyside, 1000' high in the Pennines;

CO3, an open art exhibition organised by Carlisle City Council;
Celluloid Dreams and Celluloid Memories, a film season at Tyneside Cinema,
 University of Newcastle;
Utopias in the Making, a series of lectures and debates at the University of
 Northumbria at Newcastle;
Young People's Visions, report by the Sociology Department of the University
 of Northumbria at Newcastle on young people's visions of the future;
Better Lives, Better Worlds, Better Radio!, Radio Utopia at Sunderland
 University, broadcasting on FM;
Homeground - negotiated Utopias, an oral history and walking project by Tim
 Brennan, following the move of Sunderland Football Club to a new stadium;
Utopian Dream, a multi-media community arts project in Wansbeck;
Launch of Utopia, a lantern parade to open the Festival by Welfare State
 International in Ulverston;
Dreams of Utopia, a performance by Young Sinfonia at Ullswater Community
 College, with a new work by David Hackston;
Foundations, Fountains, Filters and Some Serious Money, website event in
 Digital City Project, David Glenn Rinehart, commissioned by Zone Gallery.

APPENDIX E: COMMENTS BY PARTICIPANTS IN *Futurelives/Indifferentspaces*

"There's been loads of my family that went down [to the exhibition] and I got
 my picture in the Gazette" (A);
 "You see all these probation officers and chief probation officers and judges
 all going on about probation orders ... Now they've received all these
 calenders what we've done" (A);
 "I've got the calendar so if I go for a job or anything I can say this is what
 I've done" (A);
 "When I was at school I'd just do kind of pop art. It's a big step" (C);
 "Well I've got my name on it and everyone knows what's going on" (C)
 (all cited in Farley, 1999: 10-12).

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CHAPTER 8: ART, ECOLOGY AND DEMOCRACY - PLATFORM

INTRODUCTION

The previous chapter began to draw, from the evidence of *Parish Maps* and *Visions of Utopia*, some conclusions about art's relation to representation and locality, and to consider strategies through which people might imagine their own futures. This chapter investigates *90% Crude* - a project in seven parts (to date, including the recent project *In the City*) by PLATFORM, a London-based group for "ecology, democracy and inter-disciplinary creativity"¹. Whilst Common Ground refrain from political comment, and Artists Agency seek to influence society by working in collaboration with its agencies (such as local and health authorities), PLATFORM have developed art practice in the direction of environmental activism, though their work remains art, and does not include collective direct action.

This could be seen as a case of art's autonomy translated into opposition - a Modernist avant-garde (cf. Williams, 1989); but it raises the question, as for previously considered cases, as to how effective such work might be in bringing about a shift of consciousness. Because patterns of sociation in a metropolitan city differ from those of smaller settlements, are more cosmopolitan (Bloch, 1991), and global (Eade, 1997), the question is raised, also, of how PLATFORM relate to their location in London, and how a public for the work is created. Does *90% Crude* embed a radical position in everyday life (or everyday life in radical art)? Will it contribute to social transformation? As before, the project is first described and then critiqued. This leads to a conclusion to the thesis which states a provisional theory for art for social transformation today.

PLATFORM

PLATFORM was founded in 1983 by James Marriott, Jane Trowell and Dan Gretton, its current core members. A fourth, John Jordan, left in 1995 to join the anti-roads group Reclaim the Streets. PLATFORM is not a membership organisation, seeing itself as an artist-led group whose constituencies are fluid. Its current core members come from different areas of cultural and political education and practice. Trowell is an art educationalist, with a background in art history, who studied at Cambridge; she currently teaches in a London college, in which context her main concern is art and alienation. Marriott studied history at university, then sculpture at Chelsea School of Art, was assistant to Suzi Gablik in the late 1980s, and has developed his practice since as performance. Gretton studied literature, and was founder of Cambridge Student CND. Marriott and Gretton come from comfortable backgrounds, in Surrey and Suffolk respectively; Trowell's family, on her mother's side, are from a mining area. PLATFORM has a base in Horseleydown Lane, Bermondsey, used for planning, production, seminars, workshops, and small-scale performances. Gretton and Marriott met through "a shared desire to fuse the campaigning aspect of political activism with the imagination of art" (annotation to a draft of this chapter by Gretton and Marriott, June, 2000).

A leaflet distributed since 1993 states "PLATFORM is a meeting place for desire and acts of change ... described as many things - an arts group, a forum for political dialogue, an environmental campaign - but, in essence, it is an idea, a vision of using creativity to transform the society we live in; a belief in every individual's innate power to contribute to this process" (PLATFORM, leaflet, 1993 - Appendix A). Since 1989, the group has engaged in practical projects for renewable energy, in *Still Waters* and *Delta*, and, in *90% Crude*, a campaigning strategy to change public awareness of economic exploitation and social violence in the oil industry.

PLATFORM's three core members are employed part-time, as fluctuating levels of funding allow², and work in other ways to raise the rest of their income. They have, to date, taken work to Germany (1987, '97 and '99), Bulgaria (1999), Serbia (1997 and '98), Ireland (1998), Canada (1998), the USA (1998) and the Netherlands (1997). PLATFORM's core members devote a significant part of their time to the planning of projects, and to feedback amongst themselves and in workshops with participants, seeing critical reflection as part of their practice, not a luxury or after-thought. They have worked in collaboration with other organisations - as with Artists Agency in *Funding for a Change*, and in 1989 undertook a 10-week performance work in London, *Tree of Life, City of Life*, stimulated by an invitation from Common Ground - Trowell and Marriott walked from the English Channel to the Thames, then lived in a tent full-time for 10 weeks at five locations in London, recycling all waste and monitoring all consumption (Trowell, 2000: 102)³. *Evading Standards* (1997), a spoof newspaper, in format but not content like PLATFORM's own *Ignite*, was produced by them for Reclaim the Streets, but PLATFORM do not regard *Evading Standards* as part of their work⁴.

For the most part, however, they operate autonomously, and value the freedom of working in what is financially a hand-to-mouth way but which entails no ties to externally dictated priorities, and have rejected pressures from funding bodies to grow, seeing such pressures as part of the global system they oppose. Trowell and Marriott see the size of organisations such as Greenpeace as contradicting that organisation's aims, and are more interested in the model of the micro-society: "intimacy as a value - as you see in people's knowledges of landscapes - and respect for individuals, this might be a new social order" (conversation, 18th March, 1999). This scale is reflected in the piloting of micro-performances, for audiences of nine, in their base in Bermondsey.

Whilst *90% Crude* is a campaigning project, seeking to change attitudes to and within trans-national oil companies, previous work (which continues) involved the development of renewable energy sources from the ecology of London's mainly buried rivers. This is in context of work by artists such as Mel Chin to develop ways to cleanse polluted land (*Revival Field* (1989) Lacy, 1995: 211), and other cases of reclamation art⁵. *Still Waters*, planning of which began in 1988 (before Chin's *Revival Field*), included a series of site-specific projects in May 1992, for the Fleet (buried in the 18th century), the Walbrook (buried in the 15th century), the Wandle (most of which remains above surface), and the Effra (buried in the 19th century). The project sought to recreate the presence of water sources invisible at street level:

At best, London's forgotten rivers have become toxic, rubbish-filled streams, robbed of most plant and animal life. At worst, they've disappeared under roads, reduced to pipes carrying human waste. Like blocked arteries in a human body, the destruction of London's rivers has caused great damage to the Thames valley ecosystem. ... Platform hopes to inspire discussion about London's hidden rivers, and begin a process whereby the resurrection and re-enchantment of London's lost rivers becomes an inevitability (leaflet, *Still Waters*, 1992)⁶.

It was carried out by PLATFORM's core members with other artists who joined them for the project. Peter Butcher and Nick Stewart made an interactive installation in a shed near Cannon Street station; Trowell and Gretton used clay and outside kilns to produce pottery, and conducted ritual dousing walks marking the course of the Fleet; Andrea Phillips and John Jordan established the 'Effra Redevelopment Agency' in an empty shop in Herne Hill; and Stephane d'Orey and James Marriott made a tent sculpture and exhibition about renewable energy in Merton Abbey Mills, Colliers Wood. The local paper reported: "Working models demonstrate how nature can be harnessed by shops and houses. All the power and light for the displays comes from the River Wandle" (*Wandsworth and Putney Guardian*, September 9th, 1993). This led to a pilot scheme - *Delta* - using a water-powered turbine to supply

electricity to a local school's music room, and grew into a larger renewable energy project in collaboration with the London Borough of Merton - *Renue* - which has secured Millennium Commission funding. *Renue* is a practical contribution to a lessening of reliance on fossil fuels, and, like the creation of the wetland at Quaking Houses in *The Seen and the Unseen* within *Visions of Utopia* (Kemp and Griffiths, 1999), demonstrates the real possibility that local initiative can be translated into action which impacts global problems.

Looking back, Trowell and Marriott see *Still Waters* as a project which achieved positive public responses but lacked a political edge (conversation, 18th March, 1999). Trowell has reservations in particular about the Effra Development Agency, premised on the re-designation of the river's course as public recreational space. Although the strategy of using spoof productions to subvert the forms they imitate has precedents in the work of the Situationists, and more recently Adbusters, and was developed in the production of *Ignite*, the relation of spoof to original was more obvious in *Ignite*, as in the use of provocative headlines, while the Effra Development Agency, copying the presentation style of similar planning initiatives, and suggesting almost plausible solutions, was taken as real by some local people. *London Cyclist* (August/September, 1997) reports: "The public was led to believe windsurfing down Brixton Road, fishing by the Oval or paddling through West Norwood could soon become a possibility. In the midst of lively public meetings and excited coverage in the press, the Effra Development Agency silently disappeared" (p25). Trowell feels that whilst the strategy was effective in drawing attention to the Effra, and in challenging the norms of planning, more thought should have been given to a continuing dialogue (conversation, 26th May, 1999). She writes that the project revealed much of our democracy - 800 people engaging in public meetings - but that its sudden disappearance called into question the integrity of the strategy, "and led to heated internal debate" (Trowell, 2000: 106).

PLATFORM's concern today is "the translation of the creative imagination into political action and social change" (conversation, 18th March, 1999), in *90% Crude*. This project fuses art and activism, and the kinds of art practice to which PLATFORM has looked, as individuals and a group, include the work of Beuys, Lacy and Ukeles⁷, in context of feminist theory and practice, and ecological art. They have presented their work at conferences in the series *Littoral*, organised by Ian Hunter and Celia Larner of Projects Environment, in Manchester (1994) and Dublin (1998). Other presenters there included Lacy and Conrad Atkinson⁸.

Marriott refers to Beuys as revealing "an invisible boundary between art which decorates a political process and art which *is* a political process" (conversation, 18th March, 1999), and met him by chance at an exhibition in Cambridge in 1984. He attended two presentations by Beuys in Cambridge and London, and from 1985 began to learn German, using contacts provided by art historian Caroline Tisdall to begin a dialogue with associates of Beuys. In 1987, Marriott and Gretton went to Germany, a year after Beuys' death, and met several of his colleagues and ex-students at the Free International University. A key concept for Marriott is unseen sculpture, the aspect of Beuys' work such as his dialogues, rather than objects placed in museums. Marriott refers to this as "thinking *as* sculpture, in itself" and finds it largely ignored in the view of Beuys taken in the UK (conversation, 5th July, 2000). He sees Beuys as combining aesthetics with social radicalism, recalling "a tidal wave of theory in common" (conversation, 19th November, 1998). Beuys' concept of local democracy is influential for PLATFORM, and is still carried out in *Omnibus for Direct Democracy* by a group of Beuys' colleagues in Germany⁹. PLATFORM uses a round rubber-stamp on its literature, and has others for projects such as *Vessel* (a boat), reminiscent of Beuys' use of such stamps in his drawings.

PLATFORM are situated not only in a milieu of art and environmental activism, but also geographically in London. *Still Waters* had a direct relation to London's rivers; *90% Crude*, in contrast, addresses London not as a geographical site but as a financial centre in a global economy, its form fluid and its footprint spanning the world. Trowell writes of "the city as medium, metaphor and actuality" (Trowell, 2000: 101); and Trowell and Marriott see the attractions of London as its unmediated edges. They speak of art's potential to derive its content from mutually conflicting realities, of "the strange pleasures of anonymity" and "a sexuality of chaos", asking "How do you make intimacy in a huge city?" (conversation, 19th November, 1998).

In 1997, PLATFORM had a running internal disagreement over the extent to which it was becoming institutionalised, following a move to charitable status as a company limited by guarantee four years earlier, and after two years of relatively high funding (which then declined - see note 3). At the time, the group was producing the second issue of *Ignite*. Questions arose as to whether its content was diluted through self-censorship, which revived earlier discussions in the planning of *Ignite*, at first seen as a spoof *Evening Standard*, but which used instead the graphic form of a recently defunct free paper *Tonight*¹⁰. Following these discussions, PLATFORM clarified its aim as interdisciplinary creativity for ecology and democracy, its location as the tidal Thames Valley, and its strategy as activist. They continue to refuse commissioned work, identifying issues first and looking to appropriate means and resources afterwards. Trowell summarises their current concern as "exercising the responsibility and the right to try to shift such values [as patriarchy] embedded within our culture" (Trowell, 2000: 108). The vehicle for this, today, is *90% Crude*, in which Trowell, Marriott and Gretton are all active. The project began in 1996 as a response to the urgency of climate change and rising levels of pollution resulting from the burning of fossil fuels, and to the execution by the Nigerian military government of Ken Saro-Wiwa and eight other Ogoni activists who had protested against the destruction of the

Ogoni territory by companies engaged in oil extraction, in 1995. *90% Crude* is "an investigation into corporate culture, ethics, fossil fuel dependency and the global grip of finance and the psychology of that" (Trowell, interview with Celine Rich, 29th May, 1999, *Public Art Journal*, vol.1, #2, p29). Part of the project's concern is with what realities such as pollution in Nigeria mean to Londoners fuelling their cars with oil which may come from that source; and part with footprints of consumption, and the networks of wealth and power which determine the impact of those footprints on people around the world, the oil industry representing for PLATFORM a bigger picture of globalization.

90% CRUDE

The project has seven elements to date: *Agitpod*, an agit-prop vehicle for street video; *Ignite*, a spoof newspaper distributed to London commuters, in two editions; a performance work, *Carbon Generations*, in which Marriott intertwines family and global histories; a proposed project for an agit-boat on the Thames, *Vessel*; *Crude Operators*, a conference and publication on the oil industry's worldwide oppression of people in producer countries; and *Funding for a Change*, a seminar within *Visions of Utopia* which brought together members of an informal network of alternative arts organisations (such as Black Environment Network), funders in the private sector, and environmentalists, in South Shields. Since 1999, a new phase of *90% Crude*, called *In the City*, has focused on the financial district of London and its workforce. This denotes a more defined relation to place, but in which place is seen as constituted by a fluidity of use, rather than by any rootedness through habitation. Marriott states: "Part of the problem was failing to have a *place* for this work, but we are very much in the vicinity of the City. So we needed to really engage with the City and ask ourselves questions about that" (conversation, 5th July, 2000). This seventh element includes research towards a dialogue with individuals in trans-national corporations, and a performance work - *Killing Us Softly* - developed by Gretton around the problem of complicity, whether in the administration of the Holocaust or of trans-national

capitalism, explained as a compartmentalising mentality which allows individuals to carry on socially acceptable lives whilst taking decisions as a result of which others die. Trowell writes of the value of "intimate acts of exchange and trust" which refute dualities of them and us or bad and good: "It demands that individuals look into each others eyes and recognise each other as people and not as representatives" (Trowell, 2000: 100); and sees a micro-level of engagement as more likely than mass demonstrations to lead to long-term shifts in people's awareness of issues.

Agitpod

The *Agitpod* is a mobile, solar-powered, quadri-cycle propelled video and slide-projection vehicle; it was designed and manufactured by 3D design students Aaron Abraham, John Fisher, Fezzie Hassan, Carlton Johnson and Cuong Phan, at Southwark College, in collaboration with ecological designer Nick Edwards. The *Agitpod* uses the ready-made chassis of the Brox emission-free vehicle¹¹; one pilot vehicle has been built, and is kept at PLATFORM's base in Bermondsey. Attached to its structure is a tent which makes a small performance space, the back of which is a screen for back-lit video projection. The *Agitpod* could be compared with the homeless person vehicle produced by Krzysztof Wodiczko in Los Angeles (1991), based on a supermarket trolley and allowing homeless people to transport their belongings¹², but the *Agitpod* is more directly comparable to agit-trains in Russia after 1917, which took teams of performers across Russia. The *Agitpod* is used within London in street-level activity and engagement with passers-by. Trowell notes that it "can take sustainable sound and vision to where it's needed, without dependence on the national grid or a generator" (Trowell, 2000: 105)¹³. The vehicle has been used to promote sustainability (and demonstrate it) at the Hackney Show, Kingston Green Fair, Sustainable London Trust's event *Gathering for Change*, and at the Royal College of Art.

Ignite

The most public element of *90% Crude* is *Ignite*, the origination, design, production and distribution of a spoof newspaper for commuters (1996-7). Cindy Baxter, ex-Press Officer of Greenpeace, edited the first issue, and co-edited the second with Emma McFarland, PLATFORM's administrator at the time. The issues are dated 10th December, 1996, and November/December, 1997. Around 15,000 copies of each were printed and distributed at mainline stations, and given in bulk to environmental campaigning organisations who use them as educational material. There are differences of content between the two issues, the second being subtitled the 'smogbuster' edition, with a focus on atmospheric pollution in London, though irony is used as a political weapon in both, in a writing style like, but also in its exposure unlike, that of tabloid journalism. Trowell writes that "The project had a viral quality, slipping a proposition into the blood-stream under the guise of a safe publication" (Trowell, 2000: 107). The first issue of *Ignite*, using a masthead similar to *Tonight's*, concerned the oil industry and its global pattern of exploitation, intimidation and destructiveness. A front-page story 'Shell police accused of torture', and a city-page feature - 'Lessons in crude PR' - comparing the involvement of BP and Shell in corrupt regimes and militarised suppression, denote *Ignite's* critical position. A sub-title runs "Don't forget that despots are good for business, although the cocktail parties get a bit tedious when you have to turn a deaf ear to tales of another hanging" (*Ignite*, 10th December, 1996, p8); and a full-colour box at the top of the front page announces a competition to win a developing country - "Imagine owning a country of your very own. Imagine the joy of running the government, the economy and the military. Imagine being in complete control ... only multinational companies are eligible to enter this draw". The main front-page story concerns BP's dealings with the military authorities in Colombia, and death on October 24th of two farmers protesting about the co-option of their land. Inside is a two-page spread covering the DTI's suppression of a report on pollution in the North Sea, and current pollution figures for inner London - where 61% of

people do not own a car but traffic fumes can cause air pollution levels up to 130 times the limits set by the World Health Organisation. A silhouette of the tanker Sea Empress is overlaid with a caption "Built in Spain; owned by a Norwegian; registered in Cyprus; managed from Glasgow; chartered by the French; crewed by Russians; flying a Liberian flag; carrying an American cargo and pouring oil onto the Welsh coast ... who takes the blame?" (*Ignite*, 10th December, 1996, p6). At times, irony is icy: "Flares still the fashion in Niger Delta" over a story of gas flares (a practice more or less outlawed in affluent states) in Ogoni land. A longer item states:

300,000 Ogoni peacefully protested against Shell's operations ... 2000 have been butchered and countless others raped and tortured by the Nigerian military. In November 1995, Ogoni leader Ken Saro-Wiwa was executed, framed by the Nigerian authorities. While Shell denied any complicity with the Nigerian regime, it has since admitted paying the Nigerian military 'field allowances' on occasion ... (p18).

Other items are more humorous - Delia Spliff offers a recipe for "stuffed lungs", the ingredients of which are a pair of lungs, ground level ozone, nitrogen dioxide, sulphur dioxide, carbon monoxide, volatile organic compounds, and particulates; the result is "A deliciously constraining dish of Stuffed Lungs, which brings on asthma attacks and enhances your chances of bronchial disorders and chest infections" (*Ignite*, 10th December, 1997, p18).

The centre-fold carries the message "the footprints of our city stretch across the continents" in four languages; an advert for Reclaim the Streets appears on page 7, and the editorial states: "Ignite is here to tell you the stories behind the stories ... about our love for oil and our need for the transnational corporations which deal in it. It's about how London's life is addicted to this commodity. It's about how every single aspect of our daily lives depends on this addiction ..." (*Ignite*, 10th December, 1997, p9).

The second issue followed the change of administration at the 1997 general election, and was distributed between 26th November and 12th December, during the Kyoto summit. Its status as an artworld product is more overt - the names of individuals and funding organisations including the Arts Council and London Arts Board are given on page 2, with a brief description of *90% Crude* beside PLATFORM's logo. PLATFORM describe its distribution as a series of 10,000 2-second art actions involving a gift to passers-by and commuters: "The gift will seem at first glance to be a new 20-page tabloid London evening paper ... [but] will tell a specific story - the story of London and Londoners' compulsive addiction to oil, and its relation to climate change (PLATFORM, leaflet, 1997 - Appendix B).

Like the first issue of *Ignite*, most of the stories are evidence-based; there are spoof adverts, too: Thomas Sucks announce cancellation of all skiing holidays due to lack of snow caused by global warming; and Automobile Anonymous (AA) offers day and night support for people unable to give up their car. The oil company BO offers free petrol if readers can answer a simple question - whether the Kyoto summit is about the future of the virtual pet industry, the banning of land mines, or the survival of the planet. A pull-out section on addiction includes an advert for a tobacco industry lobbyist: "In this challenging post, you will ensure that we continue our legitimate, legal and economically vital business without interference from scientists, liberals or the public", adding: "You will be handsomely rewarded, at least in this life, though your children will loathe you and your grandchildren will tell their friends you died many years ago", and ending "We are an equal opportunities employer. Women and ethnic minorities may apply if they wish". Features concern Premier Oil (UK)'s links to the junta in Burma, the occupation of Rockall by Greenpeace activists, and Tony Blair's support for tobacco sponsorship in motor racing. As well as its distribution to commuters, this issue was used by *Renue* as educational material on global warming's relation to the use of fossil fuels.

Between the two editions of *Ignite*, PLATFORM used its facilities to produce, but did not edit, another spoof paper - *Evading Standards*, dated 11th April 1997 - for Reclaim the Streets. Compared with *Ignite*, it is more polemical, and was due for distribution the evening before an event organised by Reclaim the Streets in support for striking Liverpool dock workers, in the run-up to the May general election. The stock, kept at St James Church, Piccadilly, was confiscated by the Metropolitan Police, and returned without charges three weeks later¹⁴. The headline states GENERAL ELECTION CANCELLED, and its lead story describes a meeting between the leaders of the main political parties at which it was agreed that voter cynicism made postponement of the election unavoidable. Major is quoted as being devastated. First hints of trouble came when he was seen entering Buckingham Palace by a back door, in an attempt to stop the monarchy stepping in to fill the political vacuum. A picture shows dealers in the City in panic as share prices tumble, a box at the top of the front page announces a lottery for a dream home (10 Downing Street, London), and another an offer of national leadership from the Spice Girls (referring to a story on page 9 of this 8-page paper). Tony Blair is photographed handing out burgers at MacDonalds. The centre-fold states "don't be a cog in the machine! change direction / direct action. be a spanner in the works!", with six paragraphs on the benefits of direct action, a set of contact telephone numbers, and photographs of ethical traffic jams, protest at the building of the M11 in Wanstead, and at the Newbury by-pass site (*Evading Standards*, pp4-5). This is followed by two pages of DIY media, protest, economics, communities, and a reference to the direct democracy campaign by Beuys' associates in Germany.

Carbon Generations

Carbon Generations is a performance work by Marriott, a development of an individual project within Platform's group ethos. Its form is re-tuned from one performance to the next, taking note of feedback from participants and PLATFORM's other core members. It is between a lecture and a live art

work, lasting about 45 minutes, and interweaves narratives of global warming denoted by Meteorological Office charts in which the globe is coloured increasingly red with the passing of each span of a human generation, and the story of Marriott's family through seven generations including his as yet unborn children. Oil is used in motor cars owned by family members, in aircraft used in foreign holidays, and in central heating. Marriott recalls a tank for heating oil behind the house in Surrey in which he grew up, and the distinctive, seductive smell of the wood on which it rested and dripped, passing a piece of that wood around the audience. Another prop is a school-book from the 1970s, showing an early diagram of global warming. The link to *90% Crude* is explicit in that a member of Marriott's upper-middle class family was a colonial official in pre-1914 Nigeria. His aunt had one of the first cars in the Surrey town in which she lived, and was a member of the AA. Her membership certificate, photographs from family albums, and of recent visits by Marriott and Trowell to Europe, are used to locate the issue of climate change in a personal narrative, bringing the global into the everyday. Marriott sees the work also as a way to reconcile himself to his privileged background (conversation, 18th March, 1999). The intention is not to imply guilt for ordinary acts of consumption, but to realise that, just as the personal is political, so the political indicates personal responsibility.

Vessel

Vessel is a proposal for an agit-boat on the Thames. A one-day workshop was held in January, 1998, bringing together about 25 invited individuals with knowledge of boat construction and maintenance, environmentalism, and art, and members of community-based arts groups such as Walk the Plank, who produce drama on a boat travelling around the UK. The day was structured by a series of questions on the vision for such a project, and, in the afternoon, on its practicalities, from suitable kinds of boat - a Dutch barge, a ferry, a kayak, a self-build boat - to mooring, Thames law, funding and partnerships in developing the project. A sheet setting out ideas voiced or written down -

participants were issued with slips of paper and a pencil - was later circulated to attendees. The consensus, if there was one, and PLATFORM made no claim there should be, was for a space to be used by a range of radical groups for events, agitation and workshops, and by PLATFORM as a floating think-tank, "the think-tanker of the future" (Marriott, annotation to draft chapter). One participant wrote: "Its [sic] a cross between the power of persuasion of the Battleship Potemkin and the madness of a ship of fools"; another that "The cargo is the unfolding imagination"; and a third "A constantly changing shape, a place for dreams of future concepts of future images of the city in the valley" (Platform, 'What is Vessel? ideas from the *Vessel* workshop', 1998 - see Appendix C). To date no further action has followed, in part due to the high cost of moorings on the Thames, where house-boat living is largely confined to a few affluent enclaves, in contrast to Amsterdam. The project was, however, mentioned by John Vidal in *The Guardian*, where he described PLATFORM as "inspired pragmatists" (*The Guardian*, 1st October, 1997).

Crude Operators

Crude Operators was a two-day conference on the oil industry on 10th-11th May, 1997, with a follow-up publication edited by Marriott and Greg Muttitt of Corporate Watch, issued in May 1999. The conference brought together representatives of local organisations, such as Friends of Cardigan Bay, campaigning groups such as Greenpeace, Earth First¹⁵ and Campaign Against the Arms Trade, and individuals from oil-producing countries, such as Iran, Nigeria, Colombia and East Timor. The publication was distributed through contacts in environmentalist organisations, priced £5, and is a booklet of 56 A4 pages. Like *Ignite*, it uses irony, but only in cartoons and illustrations - inscribing "bloody politics" on a BP shield (p39) - and its contents are for the most part a mix of information and advocacy of the case against the oil industry's exploitation of indigenous peoples and resort to violence in progressing its development programmes. It reports 100 days of action from August 1997, including occupations of oil company buildings, pickets, and the

Kyoto summit - "politicians fail to take any real action" (p5). Transcripts of papers and discussion from the May '97 conference follow brief analyses of the oil industry, and a list of contacts is given which includes national and local environmentalist campaigns and groups.

Funding for a Change

The seminar *Funding for a Change*, within *Visions of Utopia*, demonstrates PLATFORM's willingness to collaborate with organisations, such as Artists Agency, with whom they share a commitment to process rather than object-based art. Four preparatory seminars for 12-45 participants were held at PLATFORM's base in Bermondsey, and in Manchester and Newcastle (December 1996 to June 1997), and the main event, with an audience of around 80, took place in South Shields on 8th-9th November, 1997. The point of departure for the project was Shell's sponsorship of *The Seen and the Unseen* through its Better Britain Campaign. Shell's image as conveyed through its Better Britain posters of wildlife and natural habitat may appeal to the same constituency as Common Ground's *Parish Maps*, but two weeks after Artists Agency received notification of Shell's support, Ken Saro-Wiwa was executed by the Nigerian military regime. Knowing that the oil industry, and Shell, had significant links to this regime, Artists Agency found itself in a moral crisis, but decided to keep the money on condition that Shell enter a debate about local and global corporate ethics. The aim of *Funding for a Change* was not to propose the automatic rejection of such sources, in the way arts organisations avoid cigarette and armaments manufacturers, but to use the issue of corporate investment in the arts, sciences and community projects to spark a debate on the potential for a mutually educative relationship between these sectors and corporations. This, it was thought, as a spin-off might help gain funds for projects lacking the prestige of the opera house or a locally defined constituency in the company's area of operation, and, in the long term, open a dialogue through which the decisions of companies are more informed as to their moral and practical consequences.

Killing Us Softly

Following Marriott's development of an individual performance work, and investigation by the group of the role of trans-national companies in exploitation and intimidation - and the scenario of an increasing level of use of non-renewable energy sources, with environmental impacts such as pollution and global warming - Gretton is currently developing a performance work which interrogates the mentality which allows seemingly reasonable and respectable citizens to administer programmes of mass extermination or social violence. This mentality is seen as compartmentalising, allowing the consequences of decisions for others to be excluded from view, and reduced to matters of administrative efficiency. The format of micro-performance is seen by PLATFORM as a way to shift the consciousness of participants at a deeper level than is possible in public events or through agit-prop activity. By investigating the contradictions between the ordinary lives and official acts of individuals in positions of power, PLATFORM's members hope to draw attention to a psychological pattern which is not exclusive to such people, and which must be understood if any engagement with it is to have a chance to change it. This has caused, and continues to cause, however, some dissension within PLATFORM, evident at a feedback workshop on July 9th, 2000; the difficulties are around individual projects which may leave behind the ethos of group working, and, more, in the material itself, or at least its selection, organisation and presentation. Trowell's view is that much of Gretton's approach remains unresolved, and his role as narrator mimics too unconsciously that of the dominant male implicated in the material he critically reviews (workshop, 9th July, 2000).

Six pilot performances (from December 1999 to June 2000) were produced, each for nine invited individuals from different backgrounds, mainly not known to each other but known to PLATFORM. Each participant sits in a small, black cubicle, with a sight-line to the podium where Gretton speaks and images are projected, but not to other participants - a reverse panopticon - and

is given a blanket and bottle of water. Gretton's material, re-edited for each event, ranges from accounts by observers of war crimes in Bosnia, to details such as biographies of the attendees at the Wansee Conference which secretly initiated the final solution of the Jewish problem. Copies of memoranda sent within the Nazi war machine and its industrial bureaucracy indicate the ordinariness of decisions, such as the modification of the Saura van used to gas Jews (Appendix D); and the signalling schedule for rail transports to Treblinka suggests that minor railway officials, signalmen, drivers - all people in humble occupations - must have known what was happening. In the invitation to a performance, Gretton cites George Steiner quoting Karl Krauss' remark on Hitler: "*es fällt mir nichts ein*". He continues:

Yet I think one must try. ... The very business of rational analysis grows unsteady before the enormity of the facts. Consequently there have been few attempts to relate the dominant phenomenon of twentieth century barbarism to a more general theory of culture. ... Yet the barbarism we have undergone reflects, at numerous and precise points, the culture which it sprang from and set out to desecrate. Art, intellectual pursuits, the development of the natural sciences, many branches of scholarship flourished in close spatial, temporal proximity to massacre and the death camps. It is the structure and meaning of that proximity which must be looked at. Why did humanistic traditions and models of conduct prove so fragile a barrier against political bestiality? In fact, were they as barrier, or is it more realistic to perceive in humanistic culture express solicitations of authoritarian rule and cruelty? (invitation to participants for 29th January, 2000).

In the performance, presentation of the administrative details of the Holocaust, mixed with recollections of a walk by Gretton through Weimar, and the site of one of the camps, is followed by images of BP's senior executives - smiling family-men - and questions as to the relation of their corporate and family lives.

The micro-performances last four hours, with a refreshment and toilet break, after which participants, who are asked to remain silent throughout, are guided on foot to the nearby Embankment, and taken by boat to a mid-stream point of the Thames opposite Canary Wharf. Once there, soup, bread and wine or beer are served, and participants invited to voice feelings on what they have experienced. The whole event lasts eight hours, after which people are free to enjoy their evening as they please. Gretton plans to develop the work in collaboration with a psychologist and a corporate insider, carrying out interviews with executives who have either left a company because they are uncomfortable with its policies and actions, or remain within it despite such concern. Gretton aims to "focus on the process by which psychological compartmentalisation works within a corporate setting" (distributed at workshop, 9th July, 2000 - Appendix E). Trowell comments "Such work is slow ... not appropriate to the passer-by context. This particular work has moved away from the streets ... into an intimate performance space which demands an 8-hour period of time from participants" (Trowell, 2000: 108).

Killing Us Softly is geared, then, to individuals who experience the event at first in isolation and then in a small group; and it seeks to go beyond the polemical and educational, to enable critical reflection on the part of each participant on their own psychology, and through that on history. This is one polarity within PLATFORM's work, contrasting with the more immediate but less specific way in which agit-prop activities address passers-by. The elements of *90% Crude* should be seen, however, as concurrent not consecutive - which a linear account may obscure.

The above account of *90% Crude* raises several questions: as with *Parish Maps* and *Visions of Utopia*, on the work's relation to structures of power and representation; on its subversion of the conventions and codes of the dominant society; on its relation to patterns of sociation in a metropolitan city; and on its contribution to the realisation of radical social change.

POWER AND REPRESENTATION

PLATFORM advocates individual responsibility in face of globalization and its consequences. That much of its current activity has a focus on the oil industry follows from the evident relation between reliance on fossil fuels and global warming, and the oil industry's coercion of disenfranchised people in producer states. But industries, too, are managed by individuals, and PLATFORM sees those who manage trans-national corporations as having a compartmentalising mentality through which the consequences for others, far away, of their decisions are abstracted. This is linked by Gretton to the mind-set which enabled the efficient administration of the Holocaust, though the power of trans-national corporations now begins to exceed that of states. The exercise of power becomes complex, its apparent remoteness put at the level of named individuals, who also have everyday lives.

PLATFORM address power in two complementary ways: in practical, local initiatives which counter global power; and in work which leads to a critique of power. Trowell writes that though PLATFORM's members are "from the dominant class of Anglo-Britons", they are nonetheless

committed to exercising the responsibility and the right to try to shift such values embedded within our culture from the patriarchal, the imperial, the disdainful, the erasive and the extractive to the co-operative, the consensual, the vigorously debated, and the maintained (Trowell, 2000: 108).

This is a more politicised stance than that of Common Ground or Artists Agency, and takes up the idea that the political is personal. PLATFORM identify a chain of responsibility from the individual to the corporate, as from individual acts of consumption to the footprints of such acts in the extraction of oil in circumstances which are frequently disastrous for local people, and in their impact on pollution and climate change.

The interface of the personal and the global-political appears in the use of family history and biography in Marriott's and Gretton's performance works. For Marriott, the personal is seen not simply as a site of guilt, being also one of empathy¹⁶; reliance on fossil fuels is, for Marriott, as seemingly innocent as it is commonplace - until a realisation changes this. At the same time, the practical development of renewable energy (in *Delta* and *Renue*) demonstrates a real possibility for an alternative future. This is a future using low levels of resource and technology, and, like Chin's use of hyper-accumulating plants in *Revival Field*, is available to others who may adopt it in their own way. It states a power of local initiatives to make a change, and this de-centres power. Once accomplished in one field, such as energy consumption, the idea may spread, like a virus, to others, even to democracy itself.

PLATFORM also emphasise individual consciousness and its capacity for complicity, resistance, and critical reflection - particularly in performance-based work. This raises, as for *Parish Maps* and *Visions of Utopia*, a question as to whether the means used in the work reproduce the apparatus of power the work seeks to deconstruct. Trowell, in the workshop after six pilot performances of *Killing Us Softly*, voiced reservations about Gretton's role as narrator, a dominant male standing at the centre in an inverse panopticon. Whilst prisoners, as Foucault writes in *Discipline and Punish* (1991, London, Penguin, pp195-228), are observed in isolation from each other, here the participants observe in isolation - but this inversion of role does not reclaim their power in the situation, nor decrease Gretton's. The participants are volunteers, but once there must sit in silence for four hours, a disciplined and captive audience for Gretton, who is able to say what he likes, and to show images which he knows will disturb. The project is in a pilot phase, and those invited to participate have been drawn from what are likely to be sympathetic constituencies; but perhaps it is a withdrawal, or introjection, in contrast to the street-based work of agit-prop, in which encounters with passers-by retain a sense of that publicity (Arendt 1958) which enables mature self-knowledge.

The ability to know oneself through the perceptions of others, which for Phillips (1988) constitutes democracy, is explicitly denied in the panopticon, and in Gretton's performances - for him, too. Analogies could be made, in answer to this, to Marcuse's position (1978) that art, in face of an unyielding political reality, must withdraw to a space of critical distancing in which the perceptions of the dominant society are ruptured; or to Adorno's image ([1969] 1997) of art on the edge of silence, or which is self-cancelling; and Marcuse's and Adorno's frameworks offer insights. Perhaps PLATFORM's base becomes a safe house where resistance members critique and plan against the dominant society. But it might also be a space of withdrawal into semi-private rituals of dissection of that society's psyche, in which, as it were, Gretton plays Dr Tulp in Rembrandt's painting, and the chief executive of BP, and the participants in the Wansee Conference, and in the performance itself, are a collective Aris Kindt¹⁷. The power of Dr Tulp is manifest in his authority as the interpreter of anatomy, and his office. Gretton makes no claim to the latter; but the problem of interpretation lingers, even if in a different form from that it takes for Common Ground.

Taking their work as a whole, however, PLATFORM act, as Trowell says, as members of the dominant class who seek its subversion from within (Trowell, 2000: 108). Marcuse accepts that the working class are not, now, the class of revolutionary potential. In 'Liberation from the Affluent Society' (1968b), he speaks of education, and the political character of the education system (p189); and in *An Essay on Liberation* (1969) he develops this idea, amidst the student protests of 1968, and writes of "small and weakly organized (often disorganized) groups which, by virtue of the consciousness and their needs, function as potential catalysts of rebellion within the majorities to which, by their class origin, they belong" (p57). The description could fit PLATFORM, who see themselves as a catalytic element, building contacts between constituencies and communities of interest, whilst inserting ideas like viral infections in the wider society.

SUBVERSION AND ILLUSION

PLATFORM's work includes a spectrum of agit-prop activity, education, networking, and critical reflection, all of which engage with the dominant society's codes (including the coding of their work as art). Between the engagement of an unidentified public of passers-by through agit-prop events, and the opportunity for critical reflection in micro-performances, is the production and distribution of the spoof newspaper *Ignite*. Whilst *Crude Operators* was educational, and, in the conference, a space for networking between activists in different constituencies of practice, *Ignite* uses irony to undermine the normalisation of consumption. This contrasts with an unconsidered falling back on the conventions of cartographic representation in *Parish Maps*, paradoxically in that the impact of *Ignite* may initially depend on its likeness to the graphic style of the paper it mimics, but lacks the dimension of community involvement; those to whom *Ignite* is distributed have the choice to read it or not, but not to contribute to it. Similarly, PLATFORM do not engage in any seeding of creative skills, as in Artists Agency's programme of artists' residencies (and are not concerned with art skills, but with ideas), nor do they involve people outside the networks with which they have contact (the equivalent in this situation of non-professionals) in events such as the performances of *Killing Us Softly*¹⁸.

However, it could also be argued that the effect of a spoof newspaper is to reveal contradictions, and open areas of understanding which the mass press, and what Adorno (1991) calls the culture industry, close down; and that individuals already have a capacity to extend their understanding of society for themselves once the surfaces of the dominant society's manipulation of news are ruptured. Further, that this is more likely to be transformative than the acquisition of art skills, which may simply occupy the inmates of state institutions. This is, for Trowell, the "viral quality" of *Ignite*, "slipping a proposition into the blood-stream under the guise of a safe publication" (Trowell, 2000: 107)¹⁹.

A METROPOLITAN LOCATION

Trowell and Marriott regard *Ignite* as a partial failure because, despite its inspirational quality, many of those who read it may have been members of an environmentalist constituency - the converted. On the other hand, *Ignite* is part of what Marriott describes as Platform's "rhizomatic practice", moving along like roots, meeting an obstacle, deviating, resuming, so that "there may not seem to be anything happening but it is going on underground" (conversation, 5th July, 2000). This raises the question of PLATFORM's relation to London, and its identification of publics for its work. The public for *Ignite* was semi-specific, in that the commuters to whom it was handed out are likely to work at different levels of seniority and salary in London's financial district and elsewhere. This contrasts with the identification of publics defined by place in community arts, and is a more realistic approach in context of a metropolitan city. There are three issues here: firstly the viability or otherwise of notions of community within a large city; secondly the possibility of identifying publics in other than geographical ways, as in a public of common interest; and thirdly, whether in a fluid constituency, the idea of agency is valid.

Whilst early sociologists, such as Tönnies, saw cities as lessening the ties of community, and mythicised the coherence of village communities (Albrow et al, 1997: 21), recent research focuses on the "imagined community" as a paradigm, questioning previous assumptions of loyalty and knowledge rooted in place, opening "the possibility of representing the absent and distant as being integral to the local" (Albrow et al, 1997: 23). Amongst the studies which support this claim, Albrow argues that local cultures no longer link people to place; in Wandsworth, residents of a small area "live in a global city" (Albrow, 1997: 43), where patterns of sociation reflect successive layers of migration. Neighbours have contrasting patterns of family, work and leisure contacts, from the most local to the most far-flung, so that, as Albrow concludes, "The new socioscope is constituted by sociospheres which have

very different extensions in time and space" (Albrow, 1997: 53). There is also re-migration within the city - Fennell notes that 29% of residents in one study had lived where they do for under five years, and 48% of 18-28 year-olds did not expect to still be there five years later (Fennell, 1997: 98-9); and Dürschmidt reports that while attachments to place are not abandoned, the sites of attachment are widely spread, and people's fields of action woven around significant places such as home and shop, or bar. Referencing David Harvey (1993), he concludes that a person's competence in negotiating their place in an extended milieu "is a crucial individual attempt to create and maintain spatial and social order in an ephemeral world of time-space compression" (Dürschmidt, 1997: 70).

PLATFORM operate in this terrain; and Trowell writes of four kinds of community: those of interest; of place; of the dead; and of the unborn. She continues: "Embedded in each concept is [sic] the crucial effects of time - evolutions of interest and commitment, shifts in allegiance to, or ownership of, place" (Trowell, 2000: 102). Communities of place involve "being with the place itself over time", walking repeatedly at different times of day, giving attention to sensations of smell, vision, and touch, and listening, taking time to see what happens (Trowell, 2000: 103). She adds that thinking of communities of the dead and the unborn leads to a generational way of thinking which is, for her, ecological. What emerges most strongly from their work, is PLATFORM's relation to communities of interest, which are the communities which can most readily be identified in a metropolitan city, whilst those of place can be defined only with difficulty²⁰. For PLATFORM, communities of interest include the artworld, environmental activism, and commerce. They approach them in three ways: practically, by working with small groups in local initiatives, as with *Renue*, which includes individuals, local groups, a school in the pilot project, *Delta*, local authorities and government; ideologically, by identifying issues they wish to bring to the attention of a semi-specific public such as commuters; and critically, in

facilitating reflection in workshops and seminars, for themselves, people who work in the constituencies they address, and participants in micro-performances. They do not measure their reception, or carry out formal evaluations of projects, but *Ignite* has raised Platform's profile as a group of artists within the environmental constituency, just as their projects raise awareness of environmental campaigns in the artworld. It is arguable, too, that *Funding for a Change* has affected the understandings of corporate employees dealing with arts sponsorship; and has had an impact on thinking in voluntary organisations and other campaigning groups²¹.

But, if activism contributes to a shift in the map of the political process, and, groups such as Reclaim the Streets, or Earth First! (Jordan and Lent, 1999; Wall, 1999) adopt confrontational tactics, PLATFORM's more gentle interventions may be as effective. But this raises the question of agency - the extent to which either institutional mechanisms in urban planning, or campaigns and projects outside such institutional structures, might be effective. Whilst the assumption of conventional town and country planning was that planners took decisions which directly affected, for instance, the economic development of a town or city, recent research questions the linearity of such approaches. David Byrne, in 'Chaotic Places or Complex Places? Cities in a Post-Industrial Era' (1997), argues that decisions may have what at first appear random outcomes; but that, adapting aspects of chaos theory, what appears random is in fact complex, so that urban planning needs to consider possible alternative outcomes rather than to propose monolithic projections. This leads Byrne to emphasise the importance of understanding the conditions in which certain urban patterns emerge, and to argue that agency remains viable.

Part of the current map of urban complexity is single-issue politics, and Massey, in an interview with Tessa Bird of Reclaim the Streets, says that new forms of protest make people such as herself think: "On the one hand there are histories from which new movements can learn. On the other hand part of

what the new movements are about ... is reconstituting the field of politics" (cited in Bird and Jordan, 1999: 207); it is reasonable to say that PLATFORM, through the reception of their work by individuals involved in movements for cultural and social change, have affected the drawing of maps in those constituencies. But, if so, and if, more speculatively, commuters and passers-by who encounter *Ignite* or the *Agitpod* also give attention to the critical view of society PLATFORM puts in front of them, there is a further question as to the extent to which this contributes to a new consciousness.

CONSCIOUSNESS AND TRANSFORMATION

Readers of *Ignite* are invited to reconsider their lifestyle, but the invitation to be critical is not an invitation to imagine an alternative future, in the way facilitated by the workshops in *Visions of Utopia*. It is an encouragement to reduce reliance on consumption which has destructive impacts, and oil stands for other areas of consumption, but not to shape an individual future, though that might follow. *Vessel* begins this process within its community of interest, and *Evading Standards* advocates direct action - which produces its own cultures (McKay, 1996; Jordan and Lent, 1999; Wall, 1999). PLATFORM's strategy differs from that of activist campaigns, however, in seeking to work at the level of individual reflection as well as irony and the exposure of contradictions. Gretton sees *Killing Us Softly* as a research project, a contribution in its own right to the understanding of the conditions of unfreedom. The performances may lead participants to think deeply about their own mentality, and this, perhaps, goes further than protest and insurgency by beginning the process in which the shape of psyche itself shifts - as Marcuse foresees when he writes of changes in the drives leading to a new consciousness in a society beyond performance of the reality principle (1969). This contrasts with the anodyne assertions in Common Ground's literature of a clairvoyance (Clifford, 1996: 3 - cited in Chapter 7) which naturalises processes which, if they are to change, require rational analysis and political action; and it differs from Gablik's regressive appropriations of shamanism.

But there is one more difficulty, which is whether the consciousness which shifts is built of ideas, or is embedded in the experiences of everyday life. Trowell writes of taking time to read the city, observing traces of its occupation - "This kind of listening is vital to the long-term success of the work" (Trowell, 2000: 103). But whilst the contact with passers-by through *Agitpod* and *Ignite* ensures a link to the diversity of everyday life, then its most recent phase in *Killing Us Softly* suggests a move from the externally-focused to a more introverted position, in which emphasis is shifted from the external world of experience and occupation of space to the inner world, as it were, of a compartmentalised psyche; and from the dwellers in that external world, at large, to a selected group of sympathizers. The pilot performances, however, are just that, and Gretton's intention is to take the work to a specific public in commerce, working with a psychologist (see Appendix E), and this identifies in one way a milieu of power which, if it changes its mind and then its actions will radically affect the whole operation of global capitalism; but, setting aside questions as to how many senior executives will participate, and what a psychologist, rather than a psycho-analyst, might offer the process, why does Gretton target those in positions of spectacular power? Why not those, as Ukeles does in her work, working at the level of the everyday, carrying on, empowering as it were, the whole apparatus? For if society is to transform itself, the transformation will be in the consciousness of its members. Whilst the idea of agency remains valid, in that the dominant society trades on contradictions which can be exposed, and virus-like ideas may act to subvert its centralities of power, this is not to suggest a model in which society is changed - as if from above - which only repeats in another form the disempowerment of those who have been described, from a position of privilege, as ordinary people. The same ordinary people, after all, have utopian visions of their own.

APPENDIX A: PLATFORM MANIFESTO (1993)

PLATFORM provokes desire for a democratic and ecological society. We create an imagined reality which is different from the present reality. For example, we have held up the image of a city with its lost rivers returned, or the idea of a local parliament where people represent themselves. Seemingly impossible visions, but as people discuss them, write about them, dream them, believe in them, they gradually take shape and pass from the space of imagination and desire into reality.

We use art as a catalyst. This art is not primarily about an aesthetic - it is creativity applied to real situations: initiating a 168 hour forum of international dialogue; setting up a support fund for striking hospital workers; creating a 10 week performance in a tent that crossed a city; installing a turbine in a river to generate light for a local school.

All these acts we see as art - the process of moulding form - all focus on physical and meta-physical change, change both in the tangible space of the material world and the intangible space of people's hearts and imaginations.

Our working method is grounded in bringing together individuals from different disciplines, who then work collectively, developing an open space for dialogue and ideas. Since its inception in 1983, Platform has combined the creativity of, among many others, economists, visual artists, psychotherapists and teachers. This method of inter-disciplinary creativity encourages participatory audiences from equally diverse backgrounds, ranging from fishermen to commuters, environmental groups to schools. (PLATFORM, manifesto, 1993).

APPENDICES B, C, D, and E: pages removed from electronic version

[reproduced from original documents - not paginated]

B: 'spreading the news and changing the climate with 10,000 2-second art actions' (leaflet, 1997)

C: 'What is Vessel? ideas from the Vessel workshop held in January 1998' (leaflet, 1998)

D: 'Transcript of SS Memo re. Saurer Vehicles used for Extermination at Chelmno' (sheet distributed at performance of *Killing Us Softly*, 19th January, 1999)

E: 'killing us softly - project evolution - past present and future' (distributed to participants at workshop, 9th July, 2000)

2000 - 2001: Phase 2 - External Research

The aims of this Phase are three-fold:

1. To recruit 2 collaborators, one from the field of psychology, the other a corporate 'insider' via a series of performances of killing us softly in London.
2. To design and enact, with the above collaborators, a series of interviews with corporate managers/ executives who respond to advertisements in the business press.
3. To integrate insights gained and personal testimony heard during the interviewing process into a re-configured design of the killing us softly event.

In this second phase, the work will be targetted at 2 groups of professionals who are central to the development of killing us softly - psychologists and corporate employees. Between September and December 2000, a series of 3 performances will be held in London, at PLATFORM's space, with the principal aim of attracting one individual from both these groupings to collaborate with on a medium/ long-term basis. (With a positive by-product being the further amplification of the project). Once these individuals are recruited then they, together with PLATFORM artist-researcher Dan Gretton, will work on designing an interview process for corporate managers/ executives who have had, or are having, serious ethical doubts about the environmental & human rights impacts of their corporations. Concurrently, advertisements will be placed in selected business publications such as 'Management Today' and 'The Economist' explaining that a psychologist, for the purposes of academic research, wishes to interview senior managers/ executives who either:

- a. Have felt strong ethical reservations about the activities of their company but have decided to remain;
or
- b. Have felt so concerned that they have had to leave their company.

Being guided by the corporate adviser, interviews would then be set up with all respondents in a safe, 'neutral' space. The psychologist and PLATFORM artist-researcher would then embark on a series of detailed interviews which would primarily focus on the process by which psychological compartmentalisation works within a corporate setting. Absolute anonymity would be guaranteed to all those requesting it. Following this the collaborating team would work on the integration of the new material and insights gained into the fabric of the killing us softly event. It is envisaged that this phase of securing collaborators and interviewing respondents would take between 6 and 9 months.

Phase 2 of killing us softly will complement the conceptual originality of Phase 1 with unprecedented methodological innovation, and it is this aspect that PLATFORM hopes that will be supported by London Arts Board, Combined Arts London R&D Fund, and the Ashden Trust.

2001 [July] onwards: Phase 3 - Production

Once the killing us softly lecture-performance has been re-configured a more public phase of Production could be embarked upon (from July 2001 onwards). At this stage, May 2000, several venues are already being researched as to their appropriacy, including the Crypt of the Roundhouse. Artsadmin and L.I.F.T. are both being considered as possible partners in this production phase.

(end)

ART & SOCIAL TRANSFORMATION:
THEORIES AND PRACTICES IN CONTEMPORARY ART FOR RADICAL
SOCIAL CHANGE c. 1967-99

CONCLUSION

This conclusion summarises arguments made in the development of the thesis; it then reconsiders three issues derived from its argument before returning to the question asked at the outset. The three issues are: the relation of theory and practice in terms of the material investigated; the relation to power of the projects examined; and the means by which a new consciousness comes into being. The question it finally revisits is whether there can be a new avant-garde - an art for social transformation today.

SUMMARY

Cork (1995) constructs an intricately layered text around the idea of discovery. *Bottle of Notes* remains worth looking at for him because it is an authentic, even intrepid, work by Oldenburg and van Bruggen after Boccioni and Tatlin; that it also occupies a public site seems almost incidental in his account. In contrast, Phillips (1988), informed by Arendt's concept of publicity and the notion of democratic public space denoted by the Boston Common, argues against conventional definitions of public art's site as physical space. She proposes a mutable, psychological space in which contentions represent vitality. Art in non-gallery sites, for Phillips, intervenes in the mutable and contested space of public issues (Phillips, 1995a and b). The contrast between Cork and Phillips polarizes art for art's sake and art for social change, and is set up in part to open this problem; but this literature is critical rather than scholarly or philosophical, and a deeper understanding of the aesthetic and social dimensions of art is found in the works of Adorno, Bloch and Marcuse.

Marcuse ([1937] 1968a) sees art as affirming bourgeois society by displacing hope for a better world to an autonomous aesthetic realm in which the dominant society's values and mechanisms (as of exchange) remain un-

threatened. Part of Marcuse's concern is with the failure of revolution and rise of fascism, and in his studies of French literature under the occupation he sees intimacy as a defence against the total administration of society represented by fascism (which does not lack an economic aspect); this leads - after a period of optimism in the late 1960s - to a formulation (1978) in which art's autonomy becomes its space of criticality, a space apart yet now one from which engagement is a possibility, perhaps even a necessity as art in its most abstract forms ruptures the norms and perceptions of the dominant society. Though the optimism of 1968 faded, it is in Marcuse's work then (1968b; 1969; 1970) that he foresees a shift in consciousness, a change in the constitution of the Freudian model of drives in the unconscious, when technology ends the problem of scarcity and offers release from unending performance of the reality principle. This leads to his most radical concept: the libidization of life, or society as a work of art. But asked how the new consciousness comes into being, he does not know, seeing the abolition of old institutions as a prerequisite whilst the accomplishment of such abolition is part of the burden of a new not yet in being.

Bloch, like Marcuse, begins from an effort to understand the rise of fascism and failure of revolution. A more orthodox Marxist than Marcuse, Bloch posits an end-point in history - freedom - which he reads back into cultural history as hope. His efforts to establish hope with the objectivity of a Freudian drive, however, are problematic, as Levitas and others have noted. Even so, Bloch shows a utopian content in art in aristocratic and bourgeois societies, and sees art's role as shaping a hope which is undying in human consciousness. Evidence of hope is found also in *past millenarian movements* such as Joachim's Third Kingdom, though millenarianism is open to pirating and parody, as in fascism; conditions in Germany in the 1920s are non-contemporaneous: that is, they support cultures which are progressive in one place (Mannheim) and regressive in another (Ludwigshafen), as the petit-bourgeoisie listen to songs of crowns in the Rhine.

Adorno ([1967] 1997), and Marcuse in his late work (1972; 1978), are less optimistic. For them, art's resistance is its withdrawal to a safe (critical) place, its refusal of the dominant society. Adorno sees an aporia in art's inability to adequately convey suffering, and in a mutually diminishing relation of its aesthetic and social dimensions; but rather than resolve this, he retains it as a dynamic tension, a new ground on which art operates. Art during times of bleakness - in a grim reality - may approach silence, but in its most self-cancelling forms is still transgressive.

Examination of critical theory thus reconciles, to some extent and perhaps as much as is now possible, the autonomy which allows criticality in the aesthetic with the object of that criticality, the social. Returning to recent art criticism, in a repetition of the model of contrast set up between Cork and Phillips: Gablik's (1991) pre-Cartesianism - like songs of crowns in the Rhine - is undermined by her reproduction of the dualism she rejects, whilst her appropriation of shamanism reveals her purpose as preserving the role of artist and critic as (charismatic) interpreters of the world for others. This contrasts with Lippard's (1997) introduction of the concept of locality, as socially and aesthetically constructed, in a tripartite narrative which combines a personal (political) voice with critical commentary, and account of a diversity of projects. These are not at the epic level of global power, but set in the everyday. The advantage of the everyday is that it might shift the terms (and terminology) of Marcuse's impasse from time to space - if there are moments of liberation from routine within the embodied acts of everyday life, then these constitute the conditions for liberation co-present with those institutions whose abolition is required. The new is thus built beside the old, and for art practice this offers a model of engagement which is not incompatible with criticality.

THEORY AND PRACTICE

Amongst the theories considered, Marcuse's theory of affirmative culture ([1937] 1968a) illuminates Cork's privileging of the aesthetic. Cork's (1995) acceptance of the concept of discovery and his reliance on modern art's claim

to a value-free aesthetic denote a de-politicised stance. Whilst public sculpture is frequently commissioned for economic reasons, Cork emphasises the work's genealogy within art history, co-opting public space as art space. This suggests a limitation in Marcuse's theory, in that, if public art represents economic interests, it cannot be assumed it carries any content of wishing for a better world to be displaced to an aesthetic realm. Even art's potentially transgressive content may be compromised by contractual processes and an overt commodity status - a form of Cork's argument that art in public is debased, for a less romantic reason. Then, *Bottle of Notes* is a mere embellishment of its site, stating, as a work of international Modernism, its blue-chip status.

The content of a wish for a world indisputably better is seen by Bloch in the works of Watteau and Cézanne, and speaks (like the aesthetic in Modernist accounts) beyond the circumstances of its production. This casts the aesthetic dimension not as a repository of displacement, but as a living stream of hope. Art, for Bloch, offers glimpses of freedom before the free society dawns, and freedom is the home to which all life's paths objectively lead. Yet, though Bloch sees hope in folk culture and colportage, his commentary on fine art is restricted to a mainstream art history culminating in Expressionism. His defence of this is an attack on fascism, after the *Degenerate Art* show in Munich in 1937, in course of which an aspect of bourgeois individualism is preferable to the perceived limitations of Socialist Realism or fascist classicism. At the same time, Bloch's concepts of abrupt mediation, denoted by the disjuncture of montage, and non-contemporaneity remain useful. The former can be stretched to include digital manipulations of imagery which, like montage, de-contextualise it; the latter puts in the dark Gablik's (1991) regressive appropriations of shamanism and pre-Cartesianism. Bloch's interest in place accords, too, with Lippard's (1997) celebration of the everyday.

Bloch (1991) emphasises the quality of near-presence of millenarianism, a fore-sight become close, yet which is grotesquely parodied (and lost) in projections of compensatory fantasy. Nearness and all-aroundness (hope

permeating everywhere in Bloch's terms) is found, too, in art engaged in the social and aesthetic construction of meaning through relation to locality, and in the immediacy of artists' engagement with passers-by. This quality is difficult to describe and has no exact word, but is indicated in the work of PLATFORM, despite or because of their relation to non-specific publics.

Adorno, however, tests hope to the limit; his statement of art's aporia is firstly a refusal of a closure of argument (which would be the worst outcome, as deadening as fascism's certainties), and of the sublimation attendant on any notion of solution. As such, despite his preference for high culture, Adorno's work illuminates recent art practices which are ephemeral, and might be seen as close to silence not in the minimalism of their language as much as in the absence of any physical trace beyond documentation and personal memory on the part of artists and (a few) recipients. There is, however, a difficulty. For Adorno and Marcuse, art's criticality is located in its distancing autonomy, while for new genre public artists, such as Ukeles, or for PLATFORM and Artists Agency, criticality is produced in acts of commitment and is derived from participation and reflection, is not given only as intention but is produced. It is not, thinking of Adorno, that participatory art, mired in social reality, shows the limitation of critical theory; nor that Adorno's retention of the category of art limits the relevance of his theory to participatory art: the form of autonomy is mutable, and to embed both criticality and its necessary distancing from a grim reality within the actualities of everyday life addresses paradoxically rather than through contradiction the requirement of critical theory to be critical of its own assumptions. The assumption brought into question here is that art's claim for autonomy is other than an aestheticization of the world. If distancing is vital to the imagination, offering liberation from the given and the required, then the distanced consciousness remains abstract until it mediates and is mediated by the material conditions of life. If the cost of criticality is isolation in a meta-realm, this is redeemed when the critical insights revealed are integrated with those which are embedded in actuality.

PRACTICE AND THEORY

The projects examined - *Parish Maps*, *Visions of Utopia*, and *90% Crude* - claim to engage specific publics: parishioners; dwellers in the north of England; and commuters, or members of adjacent constituencies of interest, such as environmentalists. As such they seek to embed art practice in everyday lives. They share a belief in the general possibility of a world which is better, defined specifically as, respectively, the conservation of habitat, the imagination of utopia, and democratic ecology. Investigation, however, shows Common Ground to reproduce the viewpoint of power of cartographic convention in a politically disengaged image of the English village. *Parish Maps* exhibits the limitation of community art - David Reason comments:

In community arts, workers get their kicks out of *joining in*, perhaps, but it is the artist-instigator-supervisor who generally gets the kick-backs ... The division of labour in an administered market society has as its concomitant the detailed organisation of space. This is inevitably associated ... with the intensification of powers of surveillance and policing; 'right conduct' becomes identified with knowing one's place (David Reason, 'Public Art & Collaboration: an interdisciplinary approach', International Public Art Symposium, 'Context & Collaboration', Birmingham, April 1990, papers p57).

Here, it is Common Ground who get the kick-backs. But Reason adds: "Art, in its aspect of uncommitted crime, cannot but trespass" (ibid).

Artists Agency operate within the structures of state agency, working with local and health authorities, and the Probation Service. But though the purpose of such agencies is to preserve social order, Artists Agency offer individuals within such systems opportunities for imaginative work. Whilst the nominal benefits of artists' residencies in institutional settings include the development of communication, acquisition of skills, and increased self-esteem, participants in this project may also be liberated by its utopian content: the idea that people might shape their own futures, or at least be asked to imagine them.

PLATFORM see their work as politicised. They do not, unlike Reclaim the Streets, resort to direct action (and their ambivalence over *Evading Standards* indicates a retention of a critical rather than activist territory), but they perceive themselves outside art's institutional structures (whilst in receipt of arts funding). They devote a significant part of their time to critical reflection in workshops for participants and in informal discussions amongst themselves. If their constituency seems limited compared with that of Artists Agency, and their means of contacting it less dependent on the long-term collaborations and contracts which offer stability to Artists Agency, they would argue that their work acts like a virus, its progress unpredictable and possibly unstoppable. This is complemented by practical projects for renewable energy which constitute, like the wetland at Quaking Houses, the local as resistance to globalization. If neither Shell nor BP, nor the governments of Nigeria and Colombia are worried by this, PLATFORM's shock-tactics, in spoof publications and street video in *90% Crude*, and micro-performance, in *Killing Us Softly*, are intended to engage the publics of a metropolitan city, including, eventually, people who occupy positions of power. This suggests an incremental and uneven progress, which is nonetheless viable in as much as the changed consciousness of an individual becomes a new factor in the totality, and, as chaos theory shows, may have far-reaching effects.

A key factor here is the imaginative potential of the citizen. The workshops and brainstorming sessions in *Visions of Utopia* offer participants an opportunity to imagine a possible future other than the given. Similarly, PLATFORM's networking and seminars on ethical funding shift their own consciousness as a group and perhaps that of participants, and their strategy has moved from casual engagement with passers-by to a more testing engagement at a micro-level. Though the form of *Killing Us Softly* is problematic it operates in a terrain not far removed except in time from Marcuse's deliberations over a new consciousness. And if it cannot be assumed that all projects which invite the imagination of a possible future are liberating as such - the Russian artists' group AES undertook a project for the Belgrade

Festival in 1998, using digital manipulation to produce three spoof postcard in which minarets were added to public buildings, and so forth, denoting the fears of islamisation of a people engaged in ethnic cleansing (*Overground*, catalogue, Belgrade Summer Festival [not paginated]) - then to make fear visible contributes to transparency and the possibility for critique. As long as it remains invisible or opaque, on the other hand, it retains its power.

POWER

Part of the difficulty is that art today is marginal. Artists Agency seek to integrate imaginative work in the structures of the welfare and corrective states. PLATFORM seek to subvert the dominant society through irony and exposure of the contradiction between liberalism and the oppression it affirms. Implicit is a notion of power in a conventional sense, as exercised by dominant interests in society over the subjected. Adorno and Horkheimer, citing Bacon, see knowledge as identified with this kind of power in Enlightenment ([1947] 1997). This does not lead them to junk the project of Enlightenment, but to call for its revision within rationality. And the concept of power has undergone revision since *Dialectic of Enlightenment* - in the work of Michel Foucault, for whom institutional structures breed self-discipline (Foucault, [1975] 1977). Merquior summarises:

if power is indeed merely repressive, he asks, then how come power relations are not much more unstable than they are? Translation: the cause of power is its capacity to do something other than repress, just as the cause of the survival of the prison is its capacity to do something other than fail to prevent crime (Merquior, 1985: 109).

For Foucault, power is "a silent, secret civil war that re-inscribes conflict in various 'social institutions, in economic inequalities, in language, in the bodies themselves of each and every one of us'" (Foucault (1980) *Power/Knowledge: Selected Interviews and Other Writings 1972-77*, Brighton, Harvester Press, pp87-90, cited in Merquior, 1985: 110).

Like capital in a post-modern economy, power moves through networks and flows, and individuals are its accomplices as much as victims. An example of this, probably unwitting, is Gretton's use of an inverse panopticon in *Killing Us Softly*; the participants are voluntarily disempowered. If the actor in medieval drama is swayed by virtues and vices (Belsey, 1985) which differentiate multiple identities for mysterious Fate, then Gretton, acting the unified subject of liberal humanism, sways his audience with images of Belsen and the masters of fate from Germany and BP, though his material also includes items of everyday administration such as the instruction for modifying the Saurer van (Chapter 8, Appendix D). But does he become the unwitting servant of his material and its burden of power?

Paradoxically, Artists Agency, whose work is in collaboration with institutions seen by Foucault as coercive, enable participants within those institutions and coerced by them, to imagine their own futures in a way more specific and open than evident in some of the work of PLATFORM. But there is also ambivalence. For Artists Agency, the freedom to carry out such projects depends in a material way (the payment of the fees) on long-term partnerships with health, local and police authorities; this allows them to work with individuals and groups regarded by the wider society and perhaps seeing themselves as excluded or deprived. This work, though, requires permission, and those who have to ask are not in power, just as a policy to work with the socially excluded or deprived reproduces a taxonomy (as critiqued in the place-names projects cited by Lippard, 1997) of exclusion. Artists Agency's revolution is thus curtailed, though by no means abolished.

PLATFORM's refusal to become a large organisation at the behest of a funding body is resistance to institutional pressures (though they have collaborated with a local authority in *Renue*). The limitations of *Killing Us Softly* should be seen in context of the far more compromised role of art as embellishment to urban development - seen all around in cities now. And, if *Killing Us Softly* is an introjection of its material, PLATFORM have other

strategies: the creation of renewable energy; agit-prop and spoof newspapers; and workshops - which retain an interaction with democratic processes. PLATFORM have less acknowledged regard than Artists Agency (which has a staff) for their continued existence as a group, and their discussions over *Ignite* indicate awareness of the dangers of institutionalisation. The open road is, as it were, a live option for PLATFORM. Yet much of their work is predicated on opposition to the dominant reality, which sets the terms of the debate. Artists Agency, in contrast, invite citizens to imagine a world which does not exist, as a prelude to shaping it at least in their minds. To this PLATFORM might venture that within the space and time of their projects and performances a new society, or its germ, is already present and denoted by processes which, as right means, generate right ends.

CONSCIOUSNESS

This leads to the problem of consciousness, in that the work of imagination like the work of psychoanalysis is liberating, and produces a consciousness of freedom which portends a free society. Marcuse takes this to an advanced point when he proposes society as a work of art. His response to the failure of '60s radicalism is to withdraw to a position in which art's autonomy is its space of criticality, and its effect on consciousness a rupture of the dominant society's norms. Just as Foucault offers new insights into power, Laclau critiques emancipation: in a democratic society, what is possible is a negotiated position between freedom and unfreedom (Laclau, 1996: 19). The problem Marcuse could not answer in Berlin (Marcuse, 1970: 80), however, remains: how does a new consciousness come into being?

The idea of negotiation is an appropriate response. It is seen in the concept of locality introduced by Lippard, and echoed in an emerging literature of the architectural everyday (see Miles, 2000) - a space for negotiation opens at the micro-level which is beside rather than beyond the grim reality. This means that the model of the problem assumed by Marcuse, as a succession in time - this is also the model of emancipation critiqued and found wanting by Laclau -

becomes a co-presence of dominant and everyday worlds, of site and occupation. Within the everyday, as Lippard (1997) and the artists whose work she describes demonstrate, are glimpses of liberation. Lefebvre ([1974] 1991) states similarly that beside the dominant, conceptual space of plans and elevations, of reductive signs, is a space of experience and occupation, a space around the body - which feminists have politically reclaimed.

Lippard argues that if artists are to change power relations in society, they must search for new forms buried in social energies not yet recognized. She states: "Ideas catch fire in dialogue, when we brainstorm or play with possibilities, and someone else's eyes light up. Art itself can be that spark, both catalyst and act of recognition. Art can help heal a society that is alienated from its life forces" (Lippard, 1997: 290). PLATFORM, Artists Agency, and artists such as Ukeles, work in this way and can be seen as in effect and informally constituting a new avant-garde. But radical art becomes institutionalised through the art world's mediation, through documentation, even research. This is the final difficulty to be considered. Art institutionalises itself and sublimates its liberating moment. Ukeles produces art which entails sensuous human activity, a liberation from the administered world and its typologies of exclusion; yet the material distributed by Ukeles' gallery is a list of exhibitions and grants received. This indicates more than the market's ability to subsume art which rejects the object to its mechanisms of exchange, marketing reputations instead of things; it shows a tendency to sublimation when the moment of liberation becomes a memory. This is the other side of the viral, or rhizomatic, quality of which Trowell and Marriott speak; whilst the exposure of contradictions sparks a realisation that the world might be different, it also leads to a reality so contingent that in face of it whatever is immediate becomes encapsulated. The village fiddler's melody is set down as music, and "the Holocaust has become an artefact" (participant, PLATFORM workshop on *Killing Us Softly*, 9th July, 2000). Yet such limitations can be stated, brought into visibility in order to be critiqued; and the work - the effort to freedom - of art is in refusing closure, as Adorno persists in saying.

ART FOR SOCIAL TRANSFORMATION

All this might be gloomy, deny the authenticity (or the effectiveness) of the adrenalin-provoking moment; or suggest the image of a moment of joy just departed. Certain possibilities, however, are evident for an art of social transformation today. These are now briefly and conjecturally stated, after two commonly encountered misconceptions are set aside, and three difficulties in the present situation answered.

The first misconception is that theory and practice are distinct entities. The argument is often constructed, not least in art education, as a duality; but both theory and practice are produced, reflect and mediate conditions in society, and may aspire to social change. That the medium of theory is text and that of art practice is image is not trivial, but both are given to a certain crafting, and depend for their reality on reception. Both may be either interpretations of the world, or invitations to its interrogation, and in the latter is the idea of critical practice. The second misconception is that problems require solutions, as if all the mess of human history could be sorted out by an appropriate theory, and made well. Adorno refuses this, and must because to solve rather than elaborate the problem of art's aporia would be another sublimation. Seeing is not describing - the moment of unmediated experience, if there is one is very brief, and what follows is assimilation into a previous state of consciousness; that state, however, is changed as a result, and perhaps the alternative to the kind of sublimation which clings to reconciliations as if to do otherwise would sink the ship of humanity is to realise that the slightest change, however imperceptible, has unpredictable consequences. The development, post-Adorno, of chaos theory is helpful here: we live in a complex world in which enabling and disabling factors fluidly coalesce to produce events, shifts in consciousness, and responses. *Within this complexity* are traces, just as the occupation of space is marked by traces which transgress design, and sparks, as Lippard says, which, to borrow Trowell's term, act like viral infections. The point remains as Marx said to change the world, but this is not by sudden cataclysm, but gradual, incremental human intervention.

This is a foundation for a new avant-garde. The agenda has changed since the 19th century, and since the 1960s. In 1848 it was possible to see the industrial working class as an engine of revolution, and Fourier, around the same time, was able to propose a solidarity of artisans and intellectuals in a libidinal society. In the 1960s, Marcuse introduced a concept of undercurrent to the model of base and superstructure, seeing students and intellectuals as the new revolutionary class. By the 1990s new agendas had emerged, of feminism, identity politics, and environmentalism, all in context of the globalization of capital. Now, the local is resistance to globalization, whilst radical art grapples with lattices and flows of power.

Globalization is not restricted, then, to money; using technologies such as the internet, new kinds of trans-national networking are being developed by radical art groups, just as micro-economies reflect trans-national ties produced through migration - as when Koreans in Los Angeles (after the riots) call for aid to Korean organisations in their home country rather than to agencies in the USA. Difficulties, however, remain. For instances: all this practice which is widespread and disparate (neither of those factors themselves being problems) remains fragmented in that small groups are only sometimes aware of the work of other groups; the lack of a critical art press which covers such work (largely outside the interest of mainstream magazines) exacerbates this problem as well as restricting critical debate between rather than within groups. Secondly, most work in this area is minimally-funded, and regarded by arts funding bodies or sponsors as marginal and lacking glamour; this has not, evidently, prevented the projects from happening, but it does inhibit growth, and PLATFORM's retention of time for self-evaluation is despite not because of their funding situation. Thirdly, the critical theory used in this thesis to underpin understanding of critical art practice is neither easily accessible to artists, nor current; there is as much need today for new work in theory as for new practice.

To respond to these difficulties: firstly, exchanges do occur, as between PLATFORM and Artists Agency in *Funding for a Change*; increasing use of the internet to disseminate (or make) work may enable new kinds of networking, and this may lead to new collaborations. This allows a new paradox: that art which operates in the micro-level of the very local, such as the wetland at Quaking Houses, and is in that way a resistance to the globalization of capital, also participates in lattices of communication which are themselves global, though the danger is that communication is increasingly between artists rather than between artists and publics. Secondly, artists' groups are increasingly working, extending the economy of Modernism, in alternative spaces and using means outside the arts funding system to do so. Ephemeral projects tend to have lower budgets than, say, conventional public sculpture, and depend more on people's time than expensive materials. Funding is probably the least problem, and, as Artists Agency have found, sponsors can be found despite aspects of the work being critical of some of their activities - Shell sponsored work by Artists Agency and were represented in *Funding for a Change*. Dialogues may be possible which allow small organisations to undertake challenging work, and it may soon be the arts funding system which becomes marginal. Thirdly, and more difficult to address, the role of theory (and need for new work in theory) involves reconsideration of the notion of an intelligentsia. Do artists constitute part of one? Are they privileged citizens who have time to stand back and be critical, and then to lead society in a less destructive direction? For Marcuse, after the failure of revolutions in 1919 (Berlin) and 1968 (Paris), it is the universities which become the safe-houses in which (as in the aesthetic dimension) revolution is plotted. Coming from a privileged class, in a country in which an intelligentsia could be said to have had a historical role, this is plausible. In the UK it is less so, but need not be dismissed. The problem is more in the model itself, whereby when anyone leads others are constructed as followers just as centres make margins. This does not detract from the responsibility of universities to facilitate criticism of society, but it does limit the likelihood that such a model will produce social transformation, since it reproduces an aspect

of that which it seeks to change. The way out of the difficulty is perhaps in exactly the participatory methods used by artists such as Ukeles, and developed in different ways by PLATFORM and Artists Agency. Through participatory art projects (which have a history not disconnected from that of action planning), whether for identified or non-specific publics, these groups contribute to small shifts in the consciousness of people who encounter their work, and in their own - artists, too, are citizens. The outcome is that, rather than progress following a (nineteenth-century, or Nietzschean) trajectory of sudden upsurge, it is gradual, incremental, and uneven. Yet it is still viable, and this incremental approach is likely to be more democratic in being more widespread in its reception than the acts of leaders, however intelligent. It might be more than splitting hairs, thus, to say that art which acts as catalyst to new awarenesses differs from art which offers images of a supposed new world, or utopian state. If the point is to change the world, each small degree of change at the level of the local and everyday is a shift in the framework which governs perception of the given - and renders it less indisputable or inevitable. In history, the ending of slavery is a case of such a gradual transition, though now one which will not be undone any more than the vote is likely to be taken away from women.

A NEW AVANT-GARDE

Very briefly: artists, like all citizens, have three choices: to be complicit in the dominant society (as artists serving the art market's needs for commodities, or providing embellishment for urban development); to resist, as through direct action; or to work within the crevices of the dominant society, through the exposure of contradictions and lies, the questioning of processes of power and representation, and the seeding, virus-like, of an idea that people might imagine alternative future scenarios to those presented by capital. Working in the crevices also entails building the new within or beside the old, in practical projects (such as the wetland, or *Renue*), in processes which use non-exploitative relations, in non-reproductive models of thinking, and - as Adorno and Horkheimer say - in a re-vision of Enlightenment within rationality.

Art as a critical practice solves (as such) nothing; instead it interrogates, and in its elaborations creates a space of liberation. The conclusion, then, is that there is already a new avant-garde constituted by artists and groups such as PLATFORM and projects such as *Visions of Utopia*; both work within the crevices of the dominant society through art practice (and critical reflection on it) which inserts its realisations and images like the strains of a virus into the wider society, allowing them to grow as they will. In this incremental approach power becomes de-centred. The artist is not the priest of the new, but questions, probes, exposes and reveals in order to ask of the participant *what else might be?* The power of this question, once conscious, is vast and irreversible. The kind of power (potential) is, also, as different from the conventional sense of power as a doing to others (subjection) as the authority of a person speaking about something of which they have real knowledge differs from that of a person whose voice conveys only their office. The former offers recognition, the latter obedience, and perhaps that recognition is apprehension of a kind of authenticity, however fleeting, however much compromised when turned into language, which remains.

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NOTES TO THE INTRODUCTION

1. See Nochlin (1968) on the avant-garde in France in the 19th century. Nochlin sees a shift from Realism in the mid-century to alienation in the work of Manet. Noting Manet's engagement, for example in the Paris Commune, she writes, nevertheless: "But Manet's works can hardly be considered direct statements of a specific viewpoint or position. Quite often they seem like embodiments of his own essential feeling of alienation from the society of his times". Commenting on Manet's *The Escape of Rochefort*, she adds: "The isolation here is built into the imagery ... it is not the result of the observation of a specific social situation, it is an artful and pathetic statement of how it is to be an artists ..." (Nochlin, 1968: 21-2).

2. Williams sees a cultural Darwinism in which "it is the strong and the powerful who now carry the seeds of the future", and links this aspect of Strindberg's Modernism to his admiration for Nietzsche (Williams, 1989: 50).

3. In a letter to the researcher (14th April, 2000), Phillips acknowledges her interest in the writing of Hanna Arendt (1958). Kimberley Curtis, in an examination of Arendt's political thought, discusses Arendt's concept of

publicity, through which people know themselves in the midst of knowing and being known by others; Curtis notes Arendt's deep concern over this, based on her perception of the denial of publicity to Jews in Germany in the 1930s as a precondition of the Holocaust (Curtis, 1999: 67-75).

4. "No reader will imagine the linguistic mayhem out of which this translation is built" (Adorno, 1997: xix).

NOTES TO CHAPTER 1:

1. An earlier form of Deutsche's critique is her essay in *Strategies*, 'Men in Space' (1990). Collected writings, including this, are in *Evictions: art and spatial politics* (1996).

2. *The Public Art Report*, published by Public Art Forum, an association of commissioning agencies, states that "Middlesborough's [sic] approach to public art is motivated by the need to attract investment, and employment". The commissions - *Bottle of Notes* and earlier projects for sculptures by Glynn Williams and Paul Neagu - enhance the town's image, and "add another dimension to its artistic life" (Public Art Forum, 1990: 29). Middlesbrough is misspelt "Middlesborough" throughout.

3. See *Percent for Art: a review* (Arts Council, 1991); this publication, researched by Phyllida Shaw, followed a two-year cycle of meetings of a Percent for Art Steering Group chaired by architect Richard Burton. It contains a foreword by Conservative Arts Minister Timothy Renton, and a preface by the Arts Council of Great Britain's Director of Visual Arts, Sandy Nairne. See also Arts Council, 1989 and Public Art Forum, 1990.

4. Informal conversation with Peter Fuller, c.1985.

5. *TSWA 3D* included the work of: George Wyllie, Kate Whiteford, Antony Gormley, Richard Wilson, Holly Warburton, Hannah Collins, Edward Allington, Mark Dunhill, John Joeques, Jennie Norman, Miranda Housden,

Judith Goddard, Ron Hasleden and Sharon Kivland. The works were sited in: Glasgow, Edinburgh, Derry, Newcastle, Liverpool, Birmingham, London, Bristol and on Dartmoor.

6. A professionalization of public art took place in the UK in the 1980s, funded by Regional Arts Associations through the setting up of public art agencies and posts in public authorities, to handle the commissioning of work, and ensure an appropriate quality of commissioning process and level of payment to artists. The following agencies were founder members of Public Art Forum, funded by the Arts Council as a national network: Artists Agency (Sunderland), Public Art Commissions Agency (Birmingham), Public Art Development Trust (London), Public Arts (Wakefield), Sculpture North (Tyne & Wear), City Gallery Arts Trust (Milton Keynes), Art in Partnership (Edinburgh), and the Welsh Sculpture Trust (Cardiff).

7. Rose notes that Tatlin's *Monument* was intended as a counterpart to the Eiffel Tower, which commemorated the centenary of the Revolution of 1789, and whose designer was a Saint-Simonist, believing in the unity of intellectual and manual labour (Rose, 1984: 125-7).

8. See Kuspit, 1993: 158-9, note 13, on the relation of graffiti artist Basquiat to fame, as personified by Warhol. Kuspit notes the work of Réne, a graffiti artist whose work consists solely of the text "I am the best artist" on SoHo walls, a comment on Basquiat's fame. Kuspit notes the source 'A Wall in Soho; Enter 2 Artists, Feuding;', *New York Times*, 6th Nov. 1990, pB1.

9. Grunenberg sees the Museum of Modern Art, New York as "the single most important institution devoted to the history of twentieth-century art" (Grunenberg, 1994: 192).

10. O'Brian reprints the text as first published, not as revised in Greenberg's *Art and Culture* (1961).

11. O'Brian references a letter from Greenberg to Dwight MacDonald, in which the argument of 'Avant-Garde and Kitsch' is rehearsed; Greenberg challenges MacDonald's notion that western art, in contrast to Soviet cinema,

has no mass audience, arguing that the culture of the ruling class permeates that of the mass audience in the form of "simulacra of the genuine art of the past" - i.e. kitsch - and that "There is a constant seepage from top to bottom, and Kitsch (a wonderful German word that covers all that crap) is the common sewer" (O'Brian, 1988: xxii). In conclusion, he writes: "Capitalism in decline finds that whatever of quality it is still capable of producing becomes almost invariably a threat to its own existence. Advances in culture ... corrode the very society under whose aegis they are made possible. ... Today we look to socialism *simply* for the preservation of whatever living culture we have right now" (O'Brian, 1988: 22).

12. This generation of artists, many of European extraction (though Pollock was from Wyoming), tended to left political views, but were disillusioned by the Hitler-Stalin pact and then outbreak of war. Fuller writes of Pollock: "What prevented him from [developing a historical vision] ... was, at least in part, history itself; the hopes for a better world and for socialism which ... he had held since adolescence, were shattered by world war two." (Fuller, 1979).

13. Greenberg adds (p.9, n.2) that he owes this perception to a lecture by Hans Hoffmann; and that, in this perspective, Surrealism is a reactionary movement. He also states, on abstract art: "Content is to be dissolved so completely into form that the work of art or literature cannot be reduced in whole or in part to anything not itself" (O'Brian, 1988: 8).

14. The story 'MS. Found in a Bottle' won a prize for best prose story offered by a Baltimore newspaper in 1830 (Hopkins, 1904: 12).

15. For an account of the relation of concepts of wilderness and civilization to nineteenth-century painting in the USA, see Kirk Savage, 'Art, Science and Ecological Inquiry: The Case of 19th Century Landscape Painting' (<http://slaggarden.cfa.cmu.edu/history.html>). Savage notes artists such as Cole and Church, and Asher Durand's *Progress* (1850), in which native Americans are identified with a wilderness in process of industrialisation.

16. Grunenberg also notes the exclusion of post-1917 Russian art, of which Alfred Barr, the Museum's first Director, had some knowledge but which might have contravened the Museum's categories. This goes beyond Greenberg's position in his 1939 essay, in which considerable mention is made of art in soviet Russia, and in which art for art's sake is seen as a survival strategy in face of the contradiction of a rejection of bourgeois society by artists dependent on it for their income (O'Brian, 1988: 5-22).

NOTES TO CHAPTER 2:

1. Bird (1988; 1993) is one of few alternative voices in the UK, writing on Docklands and including in a book he co-edited an essay by artists Peter Dunn and Loraine Leeson on the Dockland Community Poster Project. In the USA, a specialist journal, *Public Art Review*, was founded in 1988 in Minneapolis, and *Art Journal* produced a dedicated issue titled 'Critical Issues in Public Art' (48, #4, winter 1989), though Deutsche does not see its contents as critical (1991b: 49). Deutsche wrote frequently in *October*, and both Deutsche and Phillips were published, on public art, in *Artforum*.

2. Weyergraf-Serra and Buskirk (1991) give the documentation of the court case around *Tilted Arc*'s removal, over which Serra sued the city authorities for the destruction of a site-specific work. Oldenburg and van Bruggen testified in favour of the sculpture, Oldenburg stating: "One must insist on the uniqueness of the artist's invention and his training, an expertise to which he has devoted his whole life" (pp77-8).

3. For an account of the global city, see Sassen (1991). For a critique of the impacts of globalization on people, see Bauman (1998). For research on the commissioning of art in property development in the UK, with a comparison to local authority commissioning, see Roberts, Salter and Marsh (1993). Sassen's (1991) account is up-dated in 'Globalization and the Formation of

Claims' (1999), where she argues that corporate wealth and power operating trans-nationally now means "the state is no longer the only site of sovereignty and the normativity that comes with it" (Sassen, 1999: 86).

4. Prominent cases of collaboration within Percent-funded schemes include the downtown Bus Tunnel in Seattle (Shamash and Huss, 1991: 36-40; Rupp, 1992: 15-16) and Centenary Square in Birmingham (Hall, 1997; Miles, 1997: 115-7; Loftman and Nevin, 1998).

5. Roger Kimball, 'Sundays in the Dark with the Whitney'. *The New Criterion*, 5, #5, January, 1987, p84, cited in Deutsche, 1991B: 48.

6. Deutsche (1991b) in Wallis (1991) - the reference used for quotations here - first published in *October* 47, winter, 1988, and included in *Evictions* (Deutsche, 1996: 49-109).

7. The reference is to Peter Marcuse's 'Neutralizing Homelessness', *Socialist Review*, January/March, 1988, p83. Deutsche draws attention to his failure to see pre-extant frameworks as influential on reactions to homeless people, including their definition as the homeless, though she credits Marcuse with success in his efforts to counter the conditions on which he writes (Deutsche, 1991a: 216, n1).

8. In 'Men in Space' - *Strategies*, #3. 1990, pp130-137; and *Artforum* 28, #6, February, 1990; reprinted in *Evictions* (Deutsche, 1996: 195-202) - Deutsche argues that interdisciplinarity permits "us to view art from previously excluded perspectives within which ... it modifies its very identity" (Deutsche, 1990: 130).

9. In London, two organizations, Space and Acme, received grants from the Arts Council, Greater London Arts Board, and Gulbenkian Trust, to renovate ex-industrial buildings and sublet them to artists - see Cork, 1979: 62-4. Open studios, by the 1980s, included most such studios in east London, and were linked to the annual Whitechapel Open exhibition and attracting a large public. For many artists, this offered an alternative, autonomous route to that of galleries. For a broader account of exhibiting strategies, see Duffin, 1995.

10. Wodiczko also, without official permission, projected a swastika onto the cornice of South Africa House. He writes, in general, "The aim ... [is] to reveal and expose to the public the contemporary deadly life of the memorial" (Wodiczko, 1986, cited in Freshman, 1993: 115).
11. A case of the critical representation of history in a museum display is the *tableau* which, until replaced in July 2000 by a ship's figurehead in the form of George III, met the eyes of visitors to the National Maritime Museum at Greenwich, in which a lady takes tea, seated at a table on which is placed a bowl of sugar, whilst the hand of a slave reaches up through the floorboards, which become like the deck of a slave-ship (*The Guardian*, 7th August, 2000).
12. Bürger comments similarly on Adorno: "The resistance that Adorno believes he discovers in art ... can hardly be found there [i.e. in the art itself]. It remains the positing of a critical subject which, because it thinks dialectically, can perceive the positive in the negative" (Bürger, 1984: 61).
13. Sandle recalls growing up surrounded by public spectacles - "I particularly remember events like going to the Cenotaph on Remembrance Day and feeling that there was something oddly satisfying about all that" (Bird, 1988: 37).
14. For a list of states and cities in the USA adopting mandatory Percent for Art policies, see Cruikshank and Korza (1988); a report advocating an arts programme for London Docklands asserts "The arts have an aesthetic value, social value, educational value and economic value ... [They] offer a means of making sense of the world ... [and] a powerful method for transmitting and sharing visions and points of view, and a means of celebrating a common sense of the world" ("*Creating a Real City*" - *an arts action programme for London Docklands*, August 1989, London, Comedia Consultancy, p20). An Arts Council steering group on Percent for Art reported that the benefits of the policy in other countries were "(1) visible improvements to the built environment ...; (2) an increase in the patronage of artists; (3) new money ... injected into the arts economy" (Arts Council, 1990: 1.3).

15. Phillips takes up the theme of the Common again in a later text: "Public art is about the idea of the commons - the physical configuration and mental landscape of [north] American public life ... a planned but sometimes a spontaneously arranged open space ... its lasting significance ... [is] the idea it became for the enactment and refreshment of public life" (Phillips, 1992: 298). Deutsche takes a more politicised position: "Given the proliferation of pseudo- and private public spaces, how can public art counter the functions of its 'public' sites in constructing the dominant city?" (Deutsche, 1991a: 167).

16. Sandercock suggests a need to re-think planning processes in cities which are home to racially diverse publics: "So the choice is not simple, in terms of arenas of practice, and will always be in flux as opportunities arise or are foreclosed as political circumstances change." (1998: 218). In a conference paper, Phillips states: "To produce public projects is to be engaged in a critical, speculative practice. Public art is in a position to explore all the significant questions of contemporary cultural discourse, including the nature of community and the instrumentality of art" (*Public Art - the New Agenda*, University of Westminster, 1994, transcript pp4-17).

17. Phillips writes of Ukeles, that "As an art student in the early 1960s, [she] ... was unwilling to accept art and life, public and private, as discrete categories." (Phillips, 1995a: 169). Doreen Massey writes of a subject-matter specific to women's art and experience, in domestic interiors, but locates this in the late nineteenth century (Massey, 1994: 231-4).

18. In a letter to Lippard included in the book, the Art-Language group argue that the cases of idea art Lippard notes in an article (1968) are mainly themselves art-objects (Lippard, 1973: 43).

19. Alan Kaprow is one of the artists cited in this context. Kaprow's article 'The Shape of the Art Environment' in *Artforum*, summer 1968, is listed in Lippard, 1973: 50. Kaprow's *An Apple Shrine* is illustrated in O'Doherty, 1986: 48, with a happening by Oldenburg at Leo Castelli Gallery (p51).

20. In a Postface in 1973, Lippard writes: "Hopes that 'conceptual art' would be able to avoid the general commercialization, the destructively 'progressive' approach of modernism were for the most part unfounded ... Clearly, whatever minor revolutions in communication have been achieved by the process of dematerializing the object ... art and artist in a capitalist society remain luxuries" (Lippard, 1973: 263).

NOTES TO CHAPTER 3

1. Katz notes Marcuse's dismissal, as early as the 1920s, of popular culture (and propaganda), and identification of "the deepest human drives" in art which endures, though he does not enter the question as to Marcuse's relation to the institutions which could be seen as having ensured that endurance (Katz, 1982: 100-01).

2. Katz writes that Marcuse's work of the 1930s aimed to examine "leading tendencies of bourgeois art and ideas to disclose points of vulnerability to fascist politicization" whilst seeking also to demonstrate the durability of insights from aesthetics which could not reach fulfilment within bourgeois society. He adds, "the fascist period represented to Marcuse the massive intensification of the processes of domination and coordination that were already characteristic of industrial capitalism ... the central problem of modernity had become the winning of a critical standpoint not subject to the total administration of ... life" (Katz, 1990: 158 and 160). In Germany, the Act for the Reform of the Civil Service (7th April, 1933) led to the dismissal of 1600 Jewish and left-wing holders of university positions (Katz, 1982: 89; list of sources n.8, p90).

3. Katz, from a conversation with Marcuse, states that he regarded the aesthetic aspect of Eisner's movement with admiration (Katz, 1982: 31).

4. Katz notes that Marcuse studied Lukács' *The Theory of the Novel* (1920), and that he cites, in his doctoral thesis, a passage in which Lukács argues that the novel, in contrast to the (greek) epic, represents a society in which "the extensive totality of life is no longer directly given ..." (Lukács [1920] 1962, p56, cited in Marcuse 'Der deutsche Künstlerroman', p2, cited in Katz, 1982: 47). Katz sees Lukács' adaptation of Hegel's *Aesthetics* (1823-9) as underpinning Marcuse's research.

5. Katz (1982) discusses this at some length, saying this work "includes embryonic formulations of so many of the themes of his later intellectual projects ..." (Katz, 1982: 40); and, in a later text, that the German artist-novel "represents both a symptom of the devaluation of the world and a concrete anticipation of the negation and transcendence of this condition" (Katz, 1990: 155). The thesis is included in the 1978 Surhkamp collected works of Marcuse, vol 1, though Katz' translations are from the original typescript.

6. The work of the Institute included the production of the journal *Zeitschrift für Sozialforschung*, published in Paris (1932-9) and then in New York as *Studies in Philosophy and Social Science* (1939-41), in which Marcuse reviewed current philosophical works, mainly by those disenfranchised in Germany; his 1937 essay on affirmative culture, he states, was prompted by remarks by Horkheimer on modern culture's false idealism in the previous volume of the *Zeitschrift* (1936) (Marcuse, 1968a: 277 n1).

7. This gives rise to criticism: "It does not invite questioning but suggests that the teacher is delivering truths to the pupil ... Marcuse seldom if ever, gives any reason to believe that what he is writing is true" (MacIntyre, 1970: 17).

8. From 'Philosophy and Critical Theory' (1937). McCarthy notes Marcuse's insistence on the transcendent aspect of theory, as its ability to see beyond circumstance to transformation. Marcuse, cited by McCarthy, continues that critical theory's interest in liberation "binds it to certain ancient truths" - "universal propositions whose progressive impetus derives precisely from their universality" (Hoy and McCarthy, 1994: 20).

9. The division of the beautiful from the useful is also found in Kant's *Critique of Judgement*, where art is defined as free and craft as mercenary; Marcuse, in *Eros and Civilization*, Chapter 9, extends this as an opposition between work and play, which leads to his alignment of art, particular in the late 1960s, with liberation, as non-productivity, the expression of the pleasure principle against the reality principle - see Rose, 1984: 76.

10. Cf the model used by Adorno and Horkheimer, who state at the beginning of *Dialectic of Enlightenment*: "... Enlightenment has always aimed at liberating men [sic] from fear and establishing their sovereignty "; and later "For Enlightenment is as totalitarian as any system. Its untruth [consists in] ... the fact that for enlightenment the process is always decided from the start. When in mathematical procedure the unknown becomes the unknown quality of an equation, this marks it as the well-known even before any value is inserted" (Adorno and Horkheimer ([1947] 1997: 3 and 24).

11. For a summary of the argument to this point, see Habermas, *Walter Benjamin: Consciousness-Raising or Rescuing Critique* (1972), in Smith 1988, *On Walter Benjamin: critical essays and reflections*, Cambridge (MA), MIT, pp90-128. Habermas emphasizes Marcuse's treatment of the beautiful illusion, as containing the truth articulated but split off from reality in bourgeois art, and the role of ideology critique in reintegrating culture in the material process of everyday life, citing Marcuse's glimpse of what he perceived as this in flower-power in 1968. Habermas sees Marcuse's 1937 text as re-stating aspects of Benjamin's essay 'The Work of Art in the Age of Mechanical Reproduction'; but, whilst Benjamin, as Habermas states, sees art's passing into everyday life as contingent on a change in its reception, with the ending of its cult status in film, Marcuse, like Adorno, retains his concern for the work of art as a product of individual creativity. Adorno comments that Marcuse's critique is legitimate, but requires testing in relation to specific works (Adorno, 1997: 252).

12. Marcuse notes the "festivals and celebrations of the authoritarian state" (Marcuse, [1937] 1968a: 127), and cites the writing of fascist sympathizer Ernst Jünger as a case of regressive sentiment "Just as the victor writes history, i.e. creates his myth, so he decides what is to count as art" (Junger, *Der Arbeiter: Herrschaft und Gestalt*, 1932, p204, cited in Marcuse, 1968a: 128). Adorno notes the importance to fascism of ritual (Adorno, 1994:169-70); and Bloch writes of fascism's emotive but false millenarianism (Bloch, 1991: 117-137).

13. Bloch references other articles following Lukács' lead, for instance, Ziegler's 'Nun ist dies Erbe zuende ...', in *Das Wort*, 1937, vol 9. For an introduction to the controversy, see Adorno et al (1980: 9-15).

14. These are collected in the second edition of *Heritage of Our Times* - a collection of texts first published in 1935 and extended in 1962. The second edition follows Bloch's decision to remain in the west after the building of the Berlin Wall in 1961.

15. Brecht, whose difference with Lukács is similarly strategic, combines criticism of Lukács with, in the first sentence of 'Against Georg Lukács' (Adorno et al, 1980: 68-85), a description of the essays he is about to interrogate as containing "so much valuable material".

16. See also 'Kitsch that writes' (Bloch, 1991: 17).

17. Bloch, in 'Expressionism Seen Now' gives 1912-22 as the period in question (Bloch, [1938] 1991: 236). He mentions Nolde once in a list of Expressionists in 'Jugglers' Fair Beneath the Gallows' (1937), and once again in 'Discussions of Expressionism' (1938).

18. Bloch includes Grosz in a list of artists in 'Jugglers' Fair Beneath the Gallows' (Bloch, [1937] 1991: 77); and in 'Discussions of Expressionism' in another list: Marc, Klee, Kokoschka, Nolde, Kandinsky, Grosz, Dix and Chagall (Bloch, [1938] 1991: 242); Bloch argues that the work of Grosz and Dix was received with more comprehension than that of others, because Expressionism did not attain the communicability it sought, or because

observers lacked sufficient open-mindedness "which is indispensable for the understanding of any new art". He cites Heartfield as producing collages "so close to the folk [art/culture] that many educated people do not want to have anything to do with montage" (Bloch [1938] 1991: 250).

19. The Blue Rider group see a link between abstraction in art and the abstract quality of music, including a text by Schoenberg in their *Almanac*. Music was one of Bloch's main interests and the basis for his early association with Lukács (Geoghegan, 1996: 15). Wolin notes Bloch's case for the cultivation of subjectivity and view of music as the most subjective, least sensuous, of the arts in its lack of corporality - "a consideration Bloch undoubtedly takes over from Hegel's discussion of the hierarchy of the arts" (Wolin, 1994: 23).

20. Leach (1997: 43) remarks that Bloch sees an impoverishment in architecture when it is deprived of ornament. Wörringer's *Abstraction and Empathy*, his doctoral thesis of 1908, makes a case for ornament in northern art as having a psychological reality (Wörringer [1908], 1997).

21. In 'Jugglers Fair Beneath the Gallows', Bloch refers to "Our diluvial Benn" - a German poet and doctor (1886-1956) - as "out of order for a long time" (Bloch, [1937] 1991: 78). And in 'Songs of Remoteness' he writes that "The fascist Benn ... has long been perfuming the void with word-aromas, brews out of them a kind of lax speaking in tongues, beasts cthonic night-salt and a small sun-egg into the hollow spaces of the times ..." (Bloch, 1991: 181).

22. Bloch's short, enigmatic opening statements are characteristic. Of the four texts collected under the heading 'Summary Transition: Non-contemporaneity and Obligation to its Dialectic' in *Heritage of Our Times*, the opening sentences range from seven to eleven words - for instances: "Not all people exist in the same Now"; and "Nothing must bar this glance or make it blind itself" (Bloch, 1991: 97 and 117). Perhaps the influence is from Holderlin - see, for instance, the opening of *Patmos*: "Near is / And difficult to grasp, the God." (*Nah ist / Und schwer zu fassen der Gott*) (Holderlin, 1980: 462-3).

NOTES TO CHAPTER 4

1. Bloch was not a member of the communist party during the 1930s (Geoghegan, 1996: 17-19), though his wife Karola was. In the USA, from 1938, he was seen by the authorities as a 'premature anti-fascist' (Geoghegan, 1997: 20), and denied a position at the Institute for Social Research at Columbia University by Horkheimer on the grounds of being 'too communist' (Zipes, 1988: xxi; Geoghegan, 1996: 19).
2. Marcuse similarly aligned himself with student protest in California (Marcuse, 1968b; 1969), whilst Lefebvre's generally sympathetic relation to the Situationists in Paris became strained by their appropriation of his words (Shields, 1999: 105-8); Adorno refused to support student protests in Frankfurt, calling the police to clear an occupation of University buildings (Jarvis, 1998: 16).
3. Jarvis notes the influence on Adorno of Bloch's *Spirit of Utopia* (1918): "Bloch aimed at a kind of thinking which, instead of pretending to be detached from human needs and desires, placed them at its centre" (Jarvis, 1998: 8). And in a critical commentary on Lefebvre, Gardiner sees an analogy between Lefebvre's critique of everyday life, with its poetics, experiences and affections, and Bloch's view that, as Gardiner puts it, "critical thought must incorporate, in addition to the 'cold stream' of logical sociological investigation and analytical rigour, a 'warm stream' of impassioned and creative speculation ..." (Gardiner, 2000: 18). Much of Bloch's writing on this is included in *Heritage of Our Times*, but there are references in *The Principle of Hope*, for instance to the intoxication of fascism's appeal, with its forest camps and glorification of youth (which Bloch sees as made to constitute a false class stratum), as "not just a German phenomenon but above all a petit-bourgeois one ..." (Bloch, [1959] 1986: 587).

4. Cf Laverdant's view that to know whether art is truly avant-garde it is necessary to know where humanity is going (see Nochlin, 1968: 6). Towards the end of *The Principle of Hope*, Bloch cites his own previous texts, in one (1950) of which he uses the term "matter" in place of *Ultimum*, after *Front* and *Novum*, as the third category of the dialectical process (Bloch, [1959] 1986: 1371).

5. Geoghegan cites Bloch's (1972) text, summarizing: "Cultural products always reflect the ideology of their time, but great culture has something else, something which is more than, and cannot be reduced to, mere ideology" (Geoghegan, 1996: 48-9). Zipes argues, citing Gert Ueding's *Literatur ist Utopie* (1978), all art is utopian because it is "not identical with the reality that faces us as nature and society", it is more exactly so in "activating the productive capacity of the human individual in the aesthetic image and critical rejection of an inhibiting reality" when its "point of reference is the future" (Ueding (1978) *Literatur ist Utopie*, Frankfurt, Suhrkamp, pp7, 10, cited by Zipes, in Bloch, 1988: xxxii-xxxiii). Several of the cases of art Bloch cites are on a historical cusp - Expressionism, or Giotto, for instances. Bloch cites Lukács on Giotto: "the world became round again, surveyable, the abyss lost the danger of its actual depth ... the cry for redemption became dissonance in the perfect rhythmical system of the world and made a new balance possible" (Lukács (1920) *The Theory of the Novel*, p20f cited in Bloch, [1959] 1986: 218).

6. Zipes quotes another passage by Ueding, from a 1974 collection (in German) of Bloch's essays on aesthetics: "The not-yet-become of the object manifests itself in the work of art as one that searches for itself, shines ahead of itself in its meaning. Here anticipatory illumination is not simply objective in contrast to subjective illusion. Rather, it is the way of being, which in its turn wakes utopian consciousness and indicates to it the not-yet-become" (G Ueding (1974) *Ästhetik des Vor-Scheins*, Frankfurt, Suhrkamp, p21, cited by Zipes, in Bloch, 1988: xxxiv).

7. Bloch describes Kant's work as "totally idealistic" and cites a passage from Kant's *Träume eines Geistersehers*, Werke, Hartenstein, II p357 (Bloch, [1959] 1986: 843-4).
8. Levy does not give details, but in his references lists *Franz Rosenzweig: His Life and Thought* (1961, ed. N Glatzer), New York, Schocken.
9. Gardiner emphasizes Lefebvre's derivation of this from Marx's call for a fusion of theory and practice in a realization of philosophy's purpose, citing Lefebvre, [1974] 1991: 11. He adds: "Lefebvre stresses that the everyday represents the site where we enter into a dialectical relationship with the external natural and social worlds in the most immediate and profound sense" (Gardiner, 2000: 75). Bloch's use of popular culture also links him to Benjamin, with who he was closely associated in the 1920s (Geoghegan, 1996: 17-18; 56-7; Wolin, 1994: 25).
10. Ernst and Klinger write that the revival in interest in Bloch is less in his concept of concrete utopia than in re-shaping his image (Ernst and Klinger, 1997: 6).
11. Bloch compares French and German sexual habits as evidence that drives take forms which are culturally adapted: "The supposed 'nature of man' ... has been cross-bred" (Bloch, [1959] 1986: 67).
12. In his conversation with Adorno, Bloch argues that Marxism represents only a condition for a life of freedom, however illuminating its anticipation, at which point Adorno interrupts to say this comes close to the ontological proof of god. Bloch, however differentiates hope from this (using Anselm's argument that the ultimate is fixed) to give a more conditional position: "hope still nails a flag on the mast, even in decline, in that the decline is not accepted ... Hope is surrounded by dangers, and it is the consciousness of danger and at the same time the determined negation of that which continually makes the opposite of the hoped-for object possible" (Bloch, 1988: 17).
13. Nochlin cites a passage from Laverdant's *De la mission de l'art et du rôle*

des artists (1845), cited in R Poggioli (1968) *The Theory of The Avant Garde*, Cambridge (MA), MIT, p9.

14. The accounts in Bloch's 1937 text 'On the Original History of the Third Reich' (first published in *internationale literatur*, Moscow, 1937, in Bloch, 1991: 117-137) is quite to that of *The Principle of Hope* in its coverage of Joachim, suggesting the latter as a revision, at greater length, of the former.

15. For Bloch, the agrarian as not-capitalist is one of the main characteristics he sees in Cézanne, but his descriptions (and comparison with Giotto) suggest a pictorial order, for which the term harmony is used here (not by Bloch) loosely. At the same time, though Bloch does not make the connection, and his coverage of Fourier is quite dismissive - "Fourier's outlook and evaluation ... remained fixedly petit-bourgeois ..." (Bloch, [1959] 1986: 560) - Harmony was a key term for Fourier, as an equilibrium of intellect and labour, represented, according to Nochlin, in Courbet's *The Studio* (1855) (Nochlin, 1968: 13-15).

16. Again, the link could be made to Fourier's concept of the libidinization of work through cooperation. Bloch, however, does not see a reflection of this in Seurat's *Bathers*, which depicts the leisure of working people by the bank of the Seine, and describes *Un dimanche à la Grande-Jatte* as "a single mosaic of boredom" which merely illustrates the bourgeois Sunday, in contrast to Manet's *Déjeuner sur l'herbe* (Bloch, [1959] 1986: 814).

17. Bloch's family circumstances may colour his perception: whilst other members of the Frankfurt School came from comfortable, cosmopolitan backgrounds - Adorno's father was a wine merchant in Berlin, friend of the philosopher Siegfried Kracauer (Brunkhorst, 1999: 13-17); Benjamin and Marcuse also came from wealthy families (Wolin, 1994: 1-4; Katz, 1982: 15-22) - Bloch's father was a railway official. Bloch describes his childhood as unhappy (Geoghegan, 1996: 10); and Adorno writes: "I was born and raised in an atmosphere dominated completely by theoretical (even political), artistic,

and above all musical interests" (Adorno T W, 1978, *Autobiographie aus Zitaten*, Frankfurt, Suhrkamp, p1, cited in Brunkhorst, 1999: 13).

18. Frisby and Featherstone credit Bloch, with Lukács and Kracauer, with extending Simmel's critique of culture; and cite Adorno as saying that Simmel (whose seminars Bloch attended) "[was] the first to accomplish the return of philosophy to concrete subjects ..." (Adorno cited by Habermas, 1996, cited by Frisby and Featherstone, 1997: 24).

19. Bloch explains that the river marks the border between Bavaria and Baden, and that Ludwigshafen had therefore to be a town in its own right rather than a suburb "into which the sewage of industry flows" of Mannheim (Bloch, 1991: 191).

20. This alludes to a German proverb 'where there is planing, shavings will fall', for which an equivalent, according to the editor of the 1991 translation of *Heritage of Our Times*, would be 'you can't make an omelette without breaking eggs' (Bloch, 1991: 191 n2).

21. Bloch notes that this fountain is to be demolished to make way for an "amusement machine" and theatre; he then refers to examples of popular writing consumed by the lower and middle classes of Ludwigshafen, including Karl May, Rudolf Herzog [see Bloch, 1991: 154-5 on these] and Jack London, author of *Call of the Wild* (Bloch, 1991: 193).

22. Zipes writes: "... it was the contradiction between Ludwigshafen and Mannheim that gave rise to Bloch's early political consciousness. Here was a clear instance of what he would call nonsynchronism" (Bloch, 1988: xiii).

NOTES TO CHAPTER 5

1. In his Preface, Marcuse argues against a definition of the avant-garde as portraying the supposedly revolutionary (working) class, and for one in which

"Literature can be called revolutionary in a meaningful sense only with reference to itself, as content having become form" (Marcuse, 1978: xii).

2. Adorno develops a parallel argument concerning art's relation to natural beauty: having established the historically specific character, its distancing from what it represents, of landscape (distinct from land as "exclusively appearance, never the stuff of labour"), he locates in art a memento of a reconciliation of nature and culture, that is, a moment in which a pre-artistic level is revealed within the sublimated form. Both natural beauty and art are located outside the mechanisms of exchange, but this becomes increasingly nullified as nature becomes an object of preservation (Adorno, [1969] 1997: 79-81 - see Paetzold, 1997: 218-20).

3. *Eros and Civilization* was published in the USA in 1955 and UK in 1956, at which time Marcuse was teaching at Brandeis University. Marcuse's sources in Freud include *Civilization and its Discontents* (1930) and *Beyond the Pleasure Principle* (1920). The mapping of a dynamic of the individual psyche onto society is supported by Freud in his Postscript to *An Autobiographical Study* (1935): "I perceived ever more clearly that the events of human history, the interactions between human nature, cultural development and the precipitates of primeval experiences ... are no more than a reflection of the dynamic conflicts between the ego, the id and the superego, which psychoanalysis studies in the individual" (cited in Chasseguet-Smirgel and Grunberger, 1986: 34). Katz maintains that for the Frankfurt School psychoanalysis offered, pragmatically, a depth dimension of individual consciousness to complement social research in understanding the rise of fascism. He notes Eric Fromm's contribution to the *Zeitschrift*; and sees Marcuse's aim as situating Freud within rationality, drawing out aspects neglected by Freud and his interpreters (Katz, 1982: 146). In his later text Katz makes a crucial point - that psychoanalytic theory gives Marcuse a basis for the truths of imagination in *experience*: "Fantasy and the artistic imagination provide immediate access to the reservoir of the unconscious and

of the archaic ... memory ... prior to the 'civilized' alienation of psychic and social functions" (Katz, 1990: 166).

4. Marcuse investigates a terrain reconstructed by Norman O Brown in *Life Against Death: the Psychoanalytical Meaning of History* (1959, London, Routledge & Kegan Paul). Brown states that "Art, if its object is to undo repressions, and if civilization is essentially repressive, is in this sense subversive of civilization" (p63) and references Marcuse on Reich in a footnote (p141, n15); Marcuse previously references Brown's *Hesiod's theogony* (1953) and *Hermes the Thief* (1947), noting Brown's characterization of the negativity assigned to women in antiquity as linked to their non-productivity, from which Marcuse surmises "The beauty of the woman, and the happiness she promises are fatal in the work-world of civilization" (Marcuse, 1956: 161). Katz remarks that Marcuse and Brown share a concern for the return of the repressed, in a model of history which moves from primal unity to a splitting and final reunification at a higher level (Katz, 1982: 155). Later, Marcuse reviews Brown's poetic *Love's Body* (1966), contending its emphasis on the recurrence, or eternal return, of revolution as a regressive strategy; in his reply, Brown argues that newness is itself a renewal, and that the Enlightenment notion of a shift from darkness to light must be surpassed, because "Light is always light in darkness; that is what the unconscious is all about" (both texts in Marcuse, 1968a: 227-243 and 243-247, quote p244). For critical commentaries on Brown, Marcuse and Goodman, see R King (1972) *The Party of Eros*, Chapel Hill (NC), University of North Carolina Press.

5. Rose (1984) sees Marcuse's use of Kant as unusual, retaining the distinction between high art and craft (use object), and linking Kant to Freud; she continues: "In addition to this sleight of hand Marcuse offers a Schillerian, Kantian reading of Marx ... which enables him to claim that Schiller's concept of freedom ... was not wholly 'idealistic', because it introduced the idea of freedom into reality" (Rose, 1984: 76). Katz (1990) gives only a brief gloss, emphasizing Schiller's concept of an aesthetic state uniting the political and the poetic (Katz, 1990: 167-8).

6. Adorno offers a reverse: "Even in a legendary better future, art could not disavow remembrance of accumulated horror: otherwise its form would be trivial" (Adorno, [1969], 1997: 324). He also, in discussion of art and natural beauty, sees a capitulation when the last trace of the pre-cultural (natural, wild) has gone: "The preartistic level of art is at the same time the memento of its anticultural character ... when the last trace of the vagrant fiddler disappears from the spiritual chamber musician ... art has capitulated" (Adorno, [1969] 1997: 81) - see Paetzold (1997) and note 2 above.

7. Marcuse leaves this point rather in the air. But, see Lewis Mumford ([1934] 1956) 'The Monastery and the Clock' [included in *The Human Prospect*, London, Secker and Warburg, pp3-9], in which he argues that the clock in the town square is the primary technology of regulation in capitalism, measuring the hours of toil.

8. Katz notes that *One Dimensional Man* sold 100 000 copies in the USA within five years, was translated into 16 languages, and reviewed in *Fortune* magazine, where the reviewer felt it necessary to point out that the account of affluence was critical; he writes that *One Dimensional Man* "identified the subjective feeling of poverty that prevailed within the affluent society". The reference to Marx is 'Critique of Hegel's Philosophy of Right' (Katz, 1982: 168).

9. Marcuse adds as illustration Benjamin's account of the shooting of public clocks during the Paris Commune as an expression, perhaps semi-conscious, of the need to overcome regulation by time (Marcuse, 1968b: 177).

10. Towards the end of the paper, Marcuse refers to the Hippies as split between those masquerading harmlessly but at a private level, and those (like the Diggers) more politicized, but according to "instinctual needs and values", fusing sexual, moral and political rebellion in a non-violent life (Marcuse, 1968b: 190).

11. In *An Essay on Liberation*, Marcuse clarifies this, arguing that the objective factor of the working class and is not revolutionary, whilst: "the

subjective factor, i.e. the political consciousness exists among the nonconformist young intelligentsia; and the vital need for change is the very life of the ghetto population; and of the 'underprivileged' sections of the labouring classes in backward capitalist countries" (Marcuse, 1969: 61). Where objective and subjective factors coincide, he claims, in national liberation movements in non-affluent countries.

12. Katz draws out three strands from Marcuse's lectures in Paris: not provoking confrontation against hopeless odds; abstention from violence; and appropriation for revolt of the educational means of universities (Katz, 1982: 186). The essay draws also on material from the Berlin discussions of 1967.

13. For summaries of such arguments see: Elliott J (1999, 2nd edition) *An Introduction to Sustainable Development*, London, Routledge; Kenny M and Meadowcroft J (eds) (1999) *Planning Sustainability*, London, Routledge; Papanek V (1995) *The Green Imperative*, London, Thames & Hudson; and discussion Miles (2000) Chapter 9.

14. Katz notes the relation of this to the aesthetic sensibility of the *Künstlerroman*, and to the political positions of Schiller and Fourier (Katz, 1982: 190).

15. Marcuse supports aesthetic forms of protest: "If now, in the rebellion of the young intelligentsia, the right and truth of the imagination become the demands of political action, if surrealistic forms of protest and refusal spread throughout the movement, this ... may indicate a fundamental change in the situation" in a harmony of sensibility and radical (rational) consciousness (Marcuse, 1969: 37).

16. A more recent sub-culture of liberation is found in road protest movements in the UK during the 1990s - see MacKay (1997); Jordan and Lent (1999); Wall (1999).

17. Neither Jarvis, Zuidervaat nor Brunkhorst comment on Adorno's analysis of astrology, but this suggests an interesting terrain linking Adorno and

Lefebvre. See, however, Zuidervaart (1991: 6-7) and Jarvis (1998: 85-6) on Adorno's sociological research on anti-semitism.

18. See Adorno [1969] 1997: 247-8: he argues that Cervantes' story of Don Quixote abolishes the form of the romance, going beyond a transformation of genres to one of historical eras: "the authentic expression of the crisis of immanent meaning in the demystified world" (p248).

19. Zuidervaart notes Adorno's identification of a primal aggressivity and citing a passage from *Negative Dialectics* (366-7) in which a child sees an innkeeper named Adam clubbing rats to death; Adorno cites Brecht's remark that the palace of culture is built out of dogshit, and adds his own: "All culture after Auschwitz, including its urgent critique, is garbage" (Zuidervaart, 1991: 151).

20. Zuidervaart takes issue with Adorno over his definition of function, seeing an impossibility in art's ever freeing itself from institutional uses, as commodity, or, even, as utopian agent (Zuidervaart, 1991: 224).

21. Brunkhorst relates this to the Judaic ban on imagery, the purpose of which is to "produce a direct, unreduced experience of the object"; this differentiates the image (picture) from the copy - "Pictures can be sublime or humble or degraded, and the same is true of the biblical God, who appears as the sublime or (as in Jesus) the humiliated. Copies of an original can be beautiful or ugly, more or less perfect, but they never can be sublime or humble" (Brunkhorst, 1999: 115).

22. See Zuidervaart, 1991: 137-41. Zuidervaart cites Adorno's commentary on Brecht as demonstrating that the authenticity of the work is not in its political effectiveness but its intrinsic quality of truth.

23. Williams does not name Marcuse here, and writes elsewhere, in *The Cambridge Review*: "Marcuse has been called the philosopher of student revolt", and, following a critical review of Marcuse's effort to integrate Marxism and Freudianism, adds "I respect Marcuse very much as a man. In these last years, especially, under severe pressure he seems to me to have

acted and spoken with an exemplary and quite uncommon dignity, intelligence and force. I find myself standing with him, or wishing to stand with him ..."

(Williams (1969) 'On Reading Marcuse', *Cambridge Review*, 30th May, p366, cited in O'Connor (1989) p26).

NOTES TO CHAPTER 6

1. The artists included are mainly women working in the USA; exceptions include: James Turrell (pp82-4); Krzysztof Wodiczko (pp100-2); John Malpede (pp103-5); Allan Kaprow (pp137-8); Tim Rollins (pp106-8, p139); Robert Janz, illustrated making a drawing in Dublin, 1988; and Andy Goldsworthy, whose ice sculptures at the North Pole are illustrated.
2. Gablik does not give detailed sources for quotations, but includes in her bibliography several works of popular psychology and science, including M Scott Peck's *The Different Drum: Community-Making and Peace* (1988); Fritjof Capra's *The Turning Point* (1982) and *Uncommon Wisdom: Conversations with Remarkable People* (1988); Rupert Sheldrake's *A New science of Life: The Hypothesis of Formative Causation* (1981); and two works by Carlos Castaneda. In retrospect, Gablik states that her idea for the book began in a bookshop in SoHo: "I stumbled upon a book which ... launched my thinking once and for all in new direction" - Marilyn Ferguson's *The Aquarian Conspiracy: Personal and Social Transformation in the 1980s* (Gablik, 2000a: 42), not listed in her bibliography.
3. Lacy gives a different emphasis: "Her methodology includes ceremony, performance, journal writing, poetry, teaching, curating, lecturing and collaborating with other artists and non-artists" (Lacy, 1995: 262).
4. Another possibility is art which pilots practical solutions for industrially damaged environments: Mel Chin, in *Revival Field* (1989-92), uses plants with the property of hyper-accumulation to draw out toxic residues from the soil of

a landfill site near Minneapolis; Viet Ngo uses pondweed in a similar way for water pollution. For accounts of land and ecological art see Sonfist, 1983; Matilski, 1992; Miles, 1999a; Miles, 2000: 129-151. Gablik does not mention Chin or Ngo, but both are included in Lippard (1997: 94 and 274).

5. See Gare A E (1995) *Postmodernism and the Environmental Crisis*, London, Routledge, for an extending form of this argument.

6. Gablik lists Colin Wilson's *The New Existentialism* (1980) and cites him as arguing for art's role in the restoration of a metaphysical consciousness (Gablik, 1991: 77). Gablik also cites David Michael Levin's *The Opening of Vision* (1988), moving on to state: "By redefining the self as relational rather than as self-contained, Levin argues that we could actually bring about a new stage in our social and cultural evolution" (Gablik, 1991: 177).

7. The cleansing of waste has anthropological, social and cultural histories - all beyond Gablik's cognition. Mary Douglas established an anthropological approach to pollution and taboo in *Purity and Danger* (1966, Harmondsworth, Penguin); a history of urban purification is given by Ivan Illich in *H₂O and the Waters of Forgetfulness* (1986, London, Marion Boyars); Dominique Laporte's *History of Shit* ([1978] 2000, Cambridge (MA), MIT) links a history of the cleansing of waste and odour with purification of the French language; David Sibley, in *Geographies of Exclusion* (1995, London, Routledge) draws extensively, in a critique of the spatialization of boundaries and reflections of otherness in mass culture, on Alain Corbin's *The Fragrant and the Foul: Odour and the French Social Imagination* (1986, Cambridge (MA), Harvard University Press), re-published as *The Foul and the Fragrant: Odour and the Social Imagination* (1994, London, Picador).

8. Ukeles is represented by the Ronald Feldman Gallery, New York. A 1984 show titled *Cleansing the Bad Names* included physical reconstructions of a locker room decorated with objects found in drains, and a mechanical sanitation facility; the windows were inscribed with names by which garbage

collectors are called, which those invited to the preview were invited to wash off with sponges (Gablik, 1991: 72; Lacy, 1995: 281-2).

9. Cf. Lefebvre's idea, in *Critique of everyday Life*, that moments of liberation occur within routine. Shields writes: "Lefebvre ... regards everyday life as the plane of immanence in which moments of enlightenment emerge and flash, like sparkles of light on a field of snow" (Shields, 1999: 77). See Lefebvre H (1968) *La vie quotidienne dans le monde moderne*, Paris, Gallimard, translated as (1971) *Everyday Life in the Modern World*, Harmondsworth, Penguin.

10. For an account of shamanism in Siberia, see Mircea Eliade (1964) *Shamanism, archaic techniques of ecstasy*, Princeton (NJ), Princeton University Press (Bollingen Series); and on shamanism in contemporary art, M Tucker (1992) *Dreaming With Open Eyes, The shamanic spirit in twentieth-century art and culture*, San Francisco, Harper Collins.

11. Lefebvre states: "Already witches and magicians existed, with spells, rituals and gestures which were intended precisely to console weak humanity with the illusion of having direct power over nature" (Lefebvre, [1947] 1992).

12. There is a partial similarity to Wörringer's argument in *Abstraction and Empathy* (his doctoral thesis of 1908) that, in the art of northern Europe, decorative ornament represents a flight from the insecurity of contingency, and that distortion (abstraction) of the image, in contrast to classicism's empathetic representation, denotes the anxiety of a subject unable to find reconciliation with that world of unknown powers (Wörringer ([1908] 1997), *Abstraction and Empathy*, New York, Chicago, Dee).

13. There is support for this view in Lacour (1996: 18); Toulmin (1990: 108); and Welsch (1997: 109) - see Miles, 2000: 72-3.

14. For discussion of Descartes in relation to modernity, see Lacour (1996) and Melehy (1997). Melehy argues that the act of writing is central to Descartes' formulation of the *cogito*, and confronted by it: "Descartes will produce a book that inscribes the enunciation of the *cogito* ... As a confrontation, his approach is also an engagement: the *cogito* will be written

in order to surmount the uncertainties posed in the wandering movement of writing" (Melehy, 1997:96). Descartes writes in context of Petrus Ramus' *Dialectic* (1555), or Marin Mersenne's *The Use of Reason, The Impiety of the Deists*, and *The Truth of the Sciences* (1623, 1624, 1625). For translations of these see Ariew, Cottingham and Sorell (1998).

15. Gablik lists *Dialectic of Enlightenment* in her bibliography, but gives the date incorrectly as 1927.

16. Gablik also writes: "looking into Julia Butterfly's magnetic brown eyes reassures me. The sweetness of this face defies description: naked vulnerability and symphonic courage in equal parts" (Gablik, 2000b: 51).

17. The obvious case is Baudelaire; Sennett (1990) describes a walk through Manhattan, observing difference but not participating in it. For a critique of the type of the masculine stroller, see Wolff (1989) and Massey (1994).

18. The reference is to Vlach J (1993) *Back of the Big House: The Architecture of Plantation Slavery*, Chapel Hill (NC), University of North Carolina Press, and, particularly, a 1975 paper 'Sources of the Shotgun House: African and Caribbean Antecedents of Afro-American Architecture', Ann Arbor (MI), University Microfilms (Lippard, 1997: 294).

19. The reference is to Thompson J F (1989) 'The Song that Named the Land', in *Black Art, Ancestral Legacy*, Dallas (TX), Dallas Museum of Art.

20. Lippard refers to conventional cartography; she also recalls a visit to a local courthouse in New Mexico (to pay her taxes) when she looked at an old property map: "Place history is most often recorded in maps. People from oral traditions carry detailed maps in their heads ..." (Lippard, 1997: 76). She also cites Ryden K (1993) *Mapping the Invisible Landscape: Folklore, Writing, and the Sense of Place*, Iowa City (IO), University of Iowa Press. Ryden offers four layers of meaning, summarised by Lippard as: "local and material lore including local names for flora, fauna, and topography; handed-down history, much of it intimate, some of it apocryphal; group identity and place-based

individual identity; and the emotions or affective bonds attached to place" (Lippard, 1997: 34-5).

21. The journal of outsider-art, defining it as art by non-professionals, is *Raw Vision*. For material on a range of Outsider Artists working in the spaces of everyday life, see *Public Art Review*, vol 4, #1, Summer/Fall 1992, dedicated to 'Spontaneous Construction - Environments By Self-Taught Artists.' Included are articles on Eddie Williamson, Tyree Guyton, Howard Finster, Ferdinand Cheval, James Hampton and Kea Tawana.

22. Late nineteenth-century north American painting provides evidence of both the embrace of the sublime, as artists such as Frederick Church and Thomas Cole followed the railroads into the west and charted the vastness and intricacies of the American scene, and the destructiveness of that technological and industrial advance. Asher Durand's *Progress* (1850), in the Brooklyn Museum, links the wilderness with native Americans, a few of whom are depicted in it, seeing both as defunct in face of a superior civilisation represented by the building of a railroad and beginnings of settled agriculture.

23. Lippard does not give a source for Hall.

24. Cf. Neil Smith's (1996) critique of gentrified neighbourhoods as a new frontier zone populated by pioneer yuppies, in *The New Urban Frontier*, London, Routledge.

25. See Sandercock, 1998a: 122; and 1998b: 168, for a problematizing account of womens' voices. Sandercock sees difficulties in the politics of difference: "in emphasising experience and subjectivity ... the new politics will dissipate into a form of liberal/pluralist politics revolving around cultural expression and free speech, an obsession with speech acts and with ensuring that no-one speaks *on behalf of* anyone else" (Sandercock, 1998a: 122).

NOTES TO CHAPTER 7

1. The Press Release is dated December 1986. The exhibition dates are 17th March to 24th April 1987. Crouch and Matless (1996) say that *Parish Maps* was "Common Ground's first major public initiative", but, launched by a press release dated December 1986, it was concurrent with the *New Milestones* project in which artists Peter Randall-Page and Simon Thomas made sculpture for the Weld Estate in Dorset during 1985-6. The *New Milestones* project had a resident coordinator in Dorchester (Miles, 1989: 135-146).

2. Cf. Lippard (1997), who cites Denis Cosgrove (1984) *Social Formation and Symbolic Landscape*, Totowa (NJ), Barnes and Noble, as defining landscape as "the external world mediated through human subjective experience" (no page reference given). Lippard also notes the derivation of the term landscape from *landschaft*, shaped land (15th-century German), as perception of the external, distanced reality, in contrast to place as the sensing of somewhere from within it; but later states "I often find myself conflating place and community ... they coexist" (Lippard, 1997: 7; 24).

3. Barbara Bender writes of (spoken) narrative maps in Lahore (a different cultural area from Khanna's, which is the Punjab); stories tell of the underground passages which once linked palaces, shrines, forts and gardens, in the Mughal period, even of one linking Lahore to Delhi. She relates how, in the stories, armies march and women walk in safety; and: "The tunnels are also, especially when associated with rivers, places of danger where demons lurk", adding that colonisation eroded Mughal roads, and that these were replaced in popular imagination by tunnels approximating to their routes (Bender, 1996: 45-6). Bender sees this narrative map as a genre of popular criticism.

4. All remarks and views attributed to Rugg are from a conversation, 3rd July, 2000.

5. This is representative of the project's local press coverage - see, for example, Greeves in *The Countryman*: "Eight colourful and unconventional maps have been painted onto an inside gable-wall of the village hall. They

show the geology, rights of way, woods, field-names, water, hamlets and personal places, and there is a 'graffiti-map' on which people can add their own comments" (Greeves, 1986: 25-6). Greeves uses the same text and photograph in his booklet for Common Ground produced the following year - Greeves, 1987: 12. *Local Council Review* covered the launch of *Parish Maps* in its Winter 1985 issue, p94, and Common Ground's general aims in Spring, 1986, p109. In several cases, including the maps for Cambridge; Mow Cop, Congleton; South Hams, Devon; Tunbridge Wells; and Wearside, local authority environment or arts officers have acted as contacts and coordinators.

6. The project in Sunderland was organised by the education department of the local authority Museum and Art Gallery (1989), involving children at 21 primary and secondary schools. Each school mapped their neighbourhood in a section of a textile collage, 8 foot by 30 foot, with north at the top. The aims, in this area of economic deprivation after the closure of the shipyards, were to restore local confidence, and enable schools to have greater awareness of their place within a wider geography. The continuity of roads and the river across sections of the map required, and was an educational vehicle for, cooperation. Following a tour of participating schools, the map is now part of the Museum's collection.

7. Salamon is originally from Detroit. She is a regional advisor for the Esmée Fairbairn Trust, and External Examiner (Art in a Social Context) at the University of the West of England.

8. This project became a self-contained project managed by Lucy Milton - see Kemp and Grffiths, 1999.

9. Otherwise unattributed quotes and views on this project are from a conversation with Esther Salamon, 25th-26th November, 1999, and subsequent telephone contact and annotation of a draft of the chapter.

10. Farley and Cashman (1999) give the percentages as follows: literature 6.7;

drama 16.7; visual art 33.3; digital art 3.3; music 6.7; film 3.3; mixed media 16.7; non-art 13.3. (p4).

11. Farley and Cashman give the percentages by audience size as: under 20, 13.3; 20+, 26.7; 100+, 26.7; 500+, 13.3; 1000+, 10; 3000+, 10 (p7).

12. Other sponsors included Glaxo Wellcome, Hospitality Inn and Northumbria Water, though most support came from local authorities (16), and public bodies including the Arts Council, the Rural Development Commission, the Housing Corporation and English Nature.

13. More than 50% of the programme consisted of items specific to it, though a larger proportion of the total audience - more than 70% - was attracted by annual events aligned to *Visions of Utopia* (Farley and Cashman, 1999: 14).

14. In the 1990s, Public Art Commission Agency in Birmingham and Public Art Development Trust in London, both set up in the 1980s by Regional Arts Associations, began to compete nationally for project management, and take on a more market-led form of operation.

15. Salamon spoke of the historical role of the voluntary sector in benevolence, meeting the needs of people which are unmet by the state and may be alien to corporate concerns; she sees this as curtailed when small arts organisations become too led by the agendas (real or guessed) of funding bodies such as the Arts Council and Regional Arts Boards (conversation, 25th and 26th November, 1999).

16. Conversation with John Fox, Director of Welfare State International, London, 19th November, 1997.

17. Farley and Cashman give a figure of 7600 participants (1999: 8).

18. Salamon ascribes this to the arts funding system, which she sees as geared to contained projects, with a timescale attuned to the funding system's annual round of bids and required to produce identifiable outcomes, not necessarily as objects, since process is accepted as a valid form of practice, but at least as

the subject-matter of evaluation reports or other evidence of production and reception (conversation, 25th-26th November, 1999).

19. Salamon annotated a draft of this text: "Children have a future, they just can't imagine theirs ... they don't as a rule look back either" (14th August, 2000).

20. Salamon's political sympathies are for anarcho-syndicalism; in conversation she spoke of Kropotkin and Bakunin, and the contradiction of a 'free society' characterised by the narratives of a dominant culture whilst many of its members have little freedom to determine the shape of their lives (25th and 26th November, 1999). She has previously coordinated (for Artists Agency) projects in mental health institutions, writers' residencies in the prison service, a project on living with HIV, and a project in Newcastle's West End, an area of high deprivation in health, education, housing and employment.

21. The *Art Studio* - in a redundant industrial building - was established in Sunderland in 1985, for use by ex-clients of the local mental health service, with a resident professional artist as coordinator. The studio is managed like any group studio, with representatives of users on its management group; the model extends to two further studios, supported by South Shields and North Tyneside Community Health NHS Trusts. Rates of regression (requiring in- or out-patient treatment) have fallen, according to evaluation reports carried out by Artists Agency and the NHS Trusts; the studios are seen by users and health service professionals as providing purposeful and communicative activity, and a social network which increases participants' self-esteem and confidence to approach other aspects of living (Miles, 1997: Chapter 7).

22. The Probation Service purchased 100 calendars and adopted one of the images for its Christmas card (Farley, 1999: 10 and 13).

23. Appleton gives a note on the history of the term landscape, from Dutch and German cultural sources, which is very close to that of Lippard (1997: 8) - see note 4 above. Lippard, however cites John Stilgoe (1982) *Common Landscape of America*, New Haven (CT), Yale, as her source.

24. Crouch and Matless (1996) cite Davidoff L, L'Esperance J and Newby H (1976) 'Landscape with figures: home and community in English society' (in Mitchell J and Oakley A (1976) *The Rights and Wrongs of Women*, Harmondsworth, Penguin, pp139-75).

25. Grove-White cites Giddens A (1994) *The Consequences of Modernity*, London, Routledge; Bauman Z (1991) *Intimations of Postmodernity*, London, Routledge; and Beck U (1992) *Risk Society: Towards a New Modernity*, London, Sage, in support of his case that globalization is a new situation, producing growing discontent (Grove-White, 1996: 10).

26. Smith (1980) writes that the notion of the city as site of a fragmented, frenetic sociation is falsely constructed as other to a rural way of life "assumed to be cooperative, fraternal, and relatively conflict free". He concludes that a mythicised village community haunts spatial planning, "offering the illusory hope of escape from social conflict into an idyllic past that never was, never can be" (Smith, 1980: 202).

NOTES TO CHAPTER 8

1. The phrase is from PLATFORM's current letterhead. This chapter uses documentation including local press coverage, PLATFORM's literature, and material from at-length conversations with Trowell, Marriott, and to a lesser extent Gretton, between 1995 and 2000. The researcher participated in the following events: a symposium on Beuys at the Goethe Institute, Glasgow, 9th-11th November 1995; seminars at Oxford Brookes University (26th May 1999) and University of Plymouth (10th March, 2000) at which Trowell gave papers; performances of *Carbon Generations* by Marriott at the Tate Gallery (19th November, 1996), Chelsea College of Art & Design (5th November, 1997), and a symposium at the Phoenix Arts Centre, Exeter, 8th April,

2000); and performance by Gretton of *Killing Us Softly* (29th January 2000), with a feedback session (9th July, 2000). Trowell has contributed a chapter to Bennett and Butler (2000), to be published in December 2000. Where this is cited, pagination is from page proofs.

2. PLATFORM has received funds from the Arts Council of England, London Arts Board, Calouste Gulbenkian Foundation, and Esmée Fairbairn Charitable Trust, the Department of Environment's Local Projects Fund and Transport and the Regions Fund, the Ashden Trust, Bridge House Estates Trust, and the Environment Foundation, and individuals. Annual turn-overs are: 1996/7 £82,000; 1997/8 £69,800; 1998/9 £24,500.

3. Trowell remarks that "We've worked with Common Ground, but our politics are more aggressive" (conversation, 19th November 1998).

4. In conversations, Trowell and Marriott were reticent on this question, almost seeing *Evading Standards* as not their work but something they, in retrospect mistakenly, were mixed up in. In annotating a draft of this chapter, the passage relating to *Evading Standards* was crossed through without comment (June, 2000).

5. Still Waters could be seen alongside work by Herman Prigann (Strelow, 1999: 192-195) and the Nine Mile Run Greenway project led by Tim Collins, Reiko Goto and Bob Bingham in Pittsburgh (Miles, 2000: 138-49), as well as by Chin (Miles, 1997: 185). These artists have used techniques from art, agronomy and science to reclaim industrially polluted land. Collins and Prigann presented work at a conference at the University of Teesside (November, 1999) in which PLATFORM were also presenters.

6. The reference to re-enchantment echoes Gablik (1991) - given Marriott's previous association.

7. In *Land and Environmental Art* (1998), Kastner and Wallis illustrate Platform's projects *Still Waters* and *Delta* alongside Ukeles' *Flow City* (Kastner and Wallis, 1998: 39-40).

8. Projects Environment has collaborated with the Groundwork Trust in local environmental projects in the north of England; in 1999, it invited Helen Mayer and Newton Harrison to make work in barns in Cumbria, referencing the work of Kurt Schwitters whilst a prisoner of war. Trowell and Marriott describe *Littoral* as a gathering of 200 people "who think art is not decoration [but] about control, power and money" (conversation, 19th November, 1998).
9. In Germany, a Citizens' Vote can be called when 10% of citizens in an electoral state sign a petition for a referendum on a specific question; the outcome is legally binding in the state. The work of this group was described by Johannes Stüttgen at the Goethe Institute, Glasgow, November 1995.
10. This was to avoid the likelihood of legal action which might endanger PLATFORM's relationship with its trustees. Marriott telephoned a contact at *The Evening Standard*, who said they would probably sue in the event of a spoof being distributed. When PLATFORM produced *Evading Standards* for Reclaim the Streets in May, 1997, the legal responsibility was with that organisation (conversations with Marriott and Trowell, 19th November, 1998, and Marriott, 9th July, 2000).
11. The Brox vehicle is silent and emits no fumes; it is currently used by a courier company in Manchester, as a passenger vehicle in Brighton, by graveyard maintenance staff in Taunton, and by the Post Office in Bridgewater.
12. The Homeless Vehicle also offered sleeping space, though may have been more to draw attention to homelessness, as an object exhibited in art galleries, than to offer a practical solution. See Wodiczko K (1991) *The Homeless Vehicle Project*, Kyoto, Kyoto Shion International. The *Agitpod* was exhibited at 'Photo 98', at the Royal College of Art, where Wodiczko made a presentation (24th March, 1998).
13. Trowell is cited: "You need inspiration that can bring in all kinds of people. Political activism needs imagination just as art needs a social conscience" (*London Cyclist*, August/September, 1997, p23). *Southwark*

Environment News (published by London Borough of Southwark, October 1997) states: "The Agitpod is modelled, although slightly tongue in cheek, on the "Agit" trains and boats of the Russian Revolution, which were very successful ways of drawing a crowd of people together who could then learn about new ideas" (not paginated).

14. For a note of monitoring of Reclaim the Streets by a Forward Intelligence Team of the Metropolitan Police, see Wall, 1999: 127-8.

15. For accounts of Earth First's activities see Wall (1999) and Jordan and Lent (1999). Though from different publishers, both books coincidentally use the same cover image of protestors standing in front of a burning car (photograph, Graham Burns).

16. There is an ambivalence here: Gretton, in *Killing Us Softly* (19th January, 2000), stated that his grandmother had once own shares in BP - for which clearly he was not responsible, yet there seemed an unstated guilt in his membership of the upper middle class, as if the work might be an effort towards redemption. Marriott, from a similar background, makes no equivalent gesture in *Carbon Generations*, presenting his family history, which is much more involved with colonial and commercial exploitation, in a disinterested, though not unfeeling, voice.

17. For a critique of Rembrandt's painting *The Anatomy Lesson of Dr Nicolaas Tulp*, see Francis Barker (1984) *The Tremulous Private Body: Essays on Subjection*, London, Methuen, pp73-112. Another analogy might be with Courbet, who positions himself at the centre of his representation of the Fourierist *phalanstere*, in *The Studio* (1855 - see Nochlin, 1968).

18. The point was raised in the feedback workshop (9th July, 2000) that the project was aimed, in its next phase, at a small number of highly-placed professionals, whilst, as Gretton demonstrated, the Holocaust was administered and carried out by thousands of people in low positions. In contrast, Ukeles, in *Touch Sanitation*, sought specifically to engage people at this social level.

19. Chin describes a performance in New York at which he poses as a sniper, writing in a commentary in the work that "the mechanics of the sniper/virus are a worthy model to use to begin the generation or survival of free thought ... An artwork ... may wish to pack a sniper/viral mindset" (Chin, 1999: 77).
20. Lippard writes: "Community is as elusive a concept as home in this millennial culture. The word community is often used as a euphemism for poor neighbourhoods and small towns, the false assumption being that people are huddles together there with nobody to depend upon but each other, and that they all get along more or less fine. Yet community can also be denied those deemed too poor, ignorant, or criminal to support each other - hardworking families living in South Bronx, for instance" (Lippard, 1997: 23-4).
21. NCVO has produced a document - 'Fundraising with a clear conscience - can it be done?' - for discussion at a policy forum (17th September 1997), and promoted the South Shields seminar in its press ('Funding for a Change', *NCVO News*, October 1997). See also Rachael Baird, 'Balance in the books', *The Guardian*, 11th March, 1998; and Margaret Minninnick and Jane Trowell, 'Dirty Money? Green Money?', *The Red Kite / Y Barcud Coch*, November/December, 1997, #49.

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